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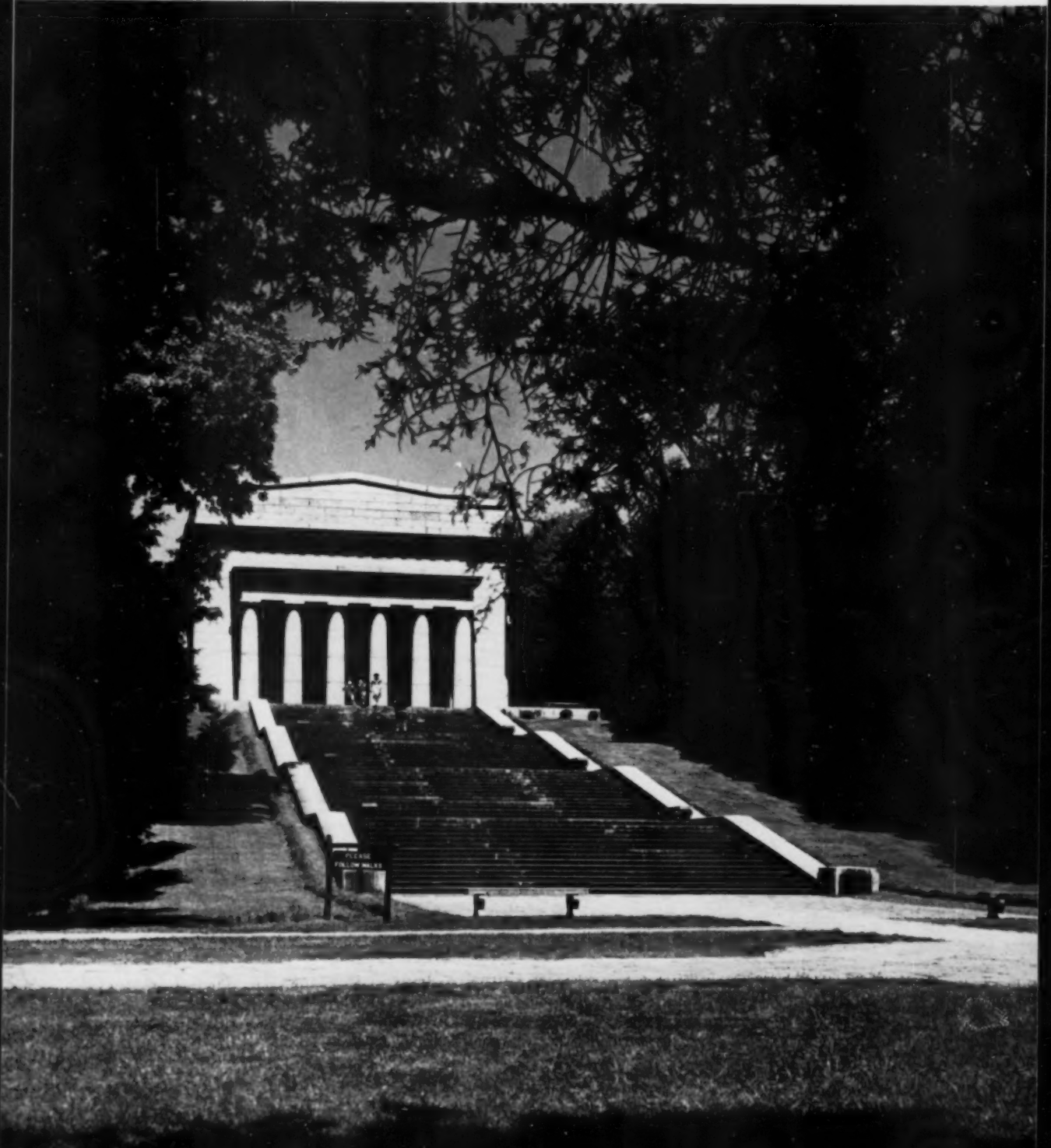
OFFICIAL PUBLICATION OF THE PHOTOGRAPHIC SOCIETY OF AMERICA

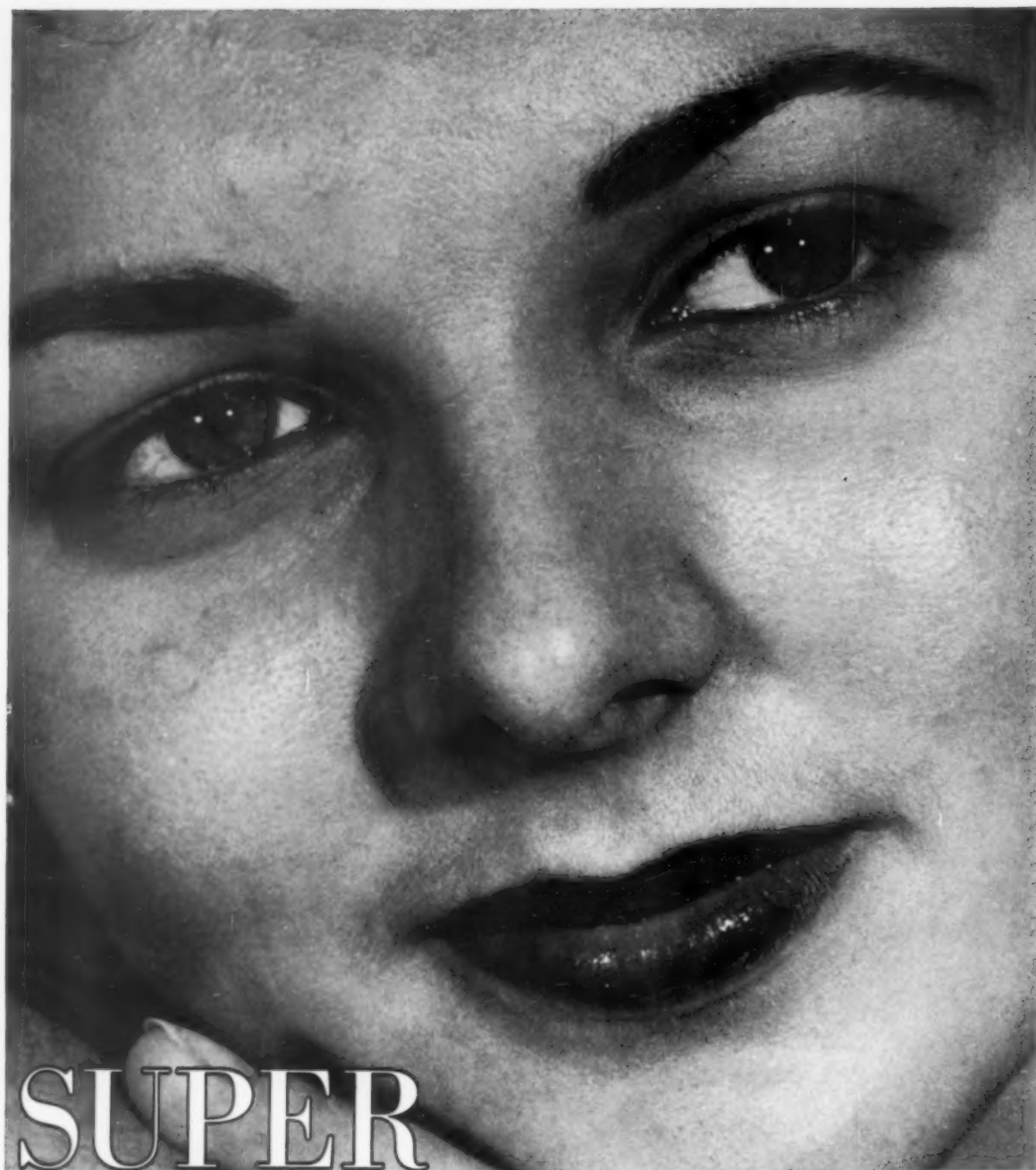
# Journal

Volume 25

June, 1959

Number 7





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Closing date for news is the 25th of second preceding month, in Stamford. Trading Post items must be in Editor's hands by 20th of second preceding

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The PSA Journal is sent to all member clubs and affiliated organizations. It is for the use of the entire group and not solely for the individual to whom it is addressed.

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JUNE 1959

I

## Features

- Cover: Lincoln's Birthplace
- Kentucky Calling ..... Lyle Fraser Hutton 20
- What's Wrong With This Picture, II Irving A. J. Lawres 22
- European Vacation ..... Ernest Silva 24

## PS&T Supplement

- Editorial ..... Ira B. Current, FPSA 27
- Technique Pointers ..... Maurice H. Louis, FPSA 28
- Photomacrography of Insects ..... H. Lou Gibson, FPSA 32
- Timing The Test Strip ..... D. Ward Pease, FPSA 38
- Shutter Testing by TV ..... J. S. Palmer 39
- Flash Guide ..... Robert and Carol Billingham 40
- T. I. C. Questions and Answers ..... John Kane 41

## Cine Section

- Simple Editing for Travel Films ..... Ed Kentera 45
- Sound and the Travel Film ..... George Cushman, APSA 46
- Are Contests Necessary ..... Al Morton, APSA 47
- Correcting Upper Sprocket Jerk ..... L. A. Dance 49
- Cinema Clinic ..... George Cushman, APSA 50

## Departments

- |                         |    |                                  |    |
|-------------------------|----|----------------------------------|----|
| President Reports ..... | 2  | South of the Border .....        | 13 |
| Eastern Zone News ..... | 6  | National Lecture Program .....   | 14 |
| Central Zone News ..... | 8  | PSA News .....                   | 14 |
| Recorded Lectures ..... | 9  | New Members .....                | 51 |
| Western Zone News ..... | 10 | Exhibitions & Competitions ..... | 54 |
| Canadiana .....         | 12 | PSA Services .....               | 55 |

# *The President*

## REPORTS



M. M. Phegley, APSA  
President

Our Society has recognized the value of Good Service to its members for a long time. Those who have helped to expedite these services know from first hand experience the problems which satisfy the demands. Every member of the Society is entitled to receive those services which are due him by reason of the type of membership he holds. It happens occasionally that members do not receive services because of failure of communication or delivery. In this respect, it is the duty of each member to see that his correct mail address is made available to headquarters. If a member moves about, mail sometimes is delayed, missent or incapable of delivery for the reason that the address was incorrect. Here let me say that our headquarters staff has been severely criticized many times for improper mailing when it was not their fault. This is not saying that headquarters has never been in error, but they are all instructed to watch for mistakes and make the necessary corrections. Many are the incomplete addresses with which they sometimes work. In seeking the correct address there may be a long delay in completing membership records. Notification to new members may be long delayed. In some instances records and money (checks) sent to headquarters have been lost. Everyone should try to be so correct in providing and using names and addresses that delivery errors would not occur.

Services of the Society include those which are provided by the Divisions. We all take pride in knowing that the administrators of these Services desire to maintain operations which assure satisfactory performance. Everyone is disturbed when "lines of communication and organization" do not function as expected. In any event such failure whether due to just, or unjust, reasons calls for action to restore service. What action is taken depends upon the condition.

Our members are all aware that Services of the

Society have brought many photographic pleasures to them. They know also the disappointment when these services fail to appear at the appointed time. This disappointment becomes greater in the case a popular service is concluded for cause.

What I have just said was intended to create thought in the direction of bettering services. We must constantly be on watch for changes which confront us in the operation of these services. We must anticipate the problems which arise because of increased costs and changes in personnel and be prepared to meet them.

Before this Journal reaches you, a change in the office of Services Vice President will have occurred. I am sure this announcement brings, to most of our members, the first knowledge that W. E. "Gene" Chase, FPSA wished to resign early as Services Vice President in favor of Conrad Hodnik, APSA, who was elected to be Gene's successor. Normally, Gene would have turned over his office to Conrad, at the Louisville convention. Gene felt that the Services requirements of the Society would have a stimulating effect if Conrad could assume the duties of the office now and not have his plans waiting until October. Two of the Chairmen, Fred Kuehl, APSA and Mary Wing Kinard, APSA by reason of personal obligations, wish to be relieved of their respective Chairmanships. We are always reluctant to accept "early resignations" where process of succession has been provided. The Board meeting at Detroit acted to accept Gene Chase's resignation as Services Vice President. Conrad Hodnik, APSA was appointed to complete the remaining portion of Gene's term of office. Resignations of Fred Kuehl and Mary Wing Kinard were accepted and their respective successors Charles L. Martin and Fred Reuter were recommended.

Gene, you have served the Society very capably in



more than one capacity. This service is highly appreciated and it is hoped that your resignation as Services Vice President will not detract from your Society interest and activity.

To Fred Kuehl and Mary Kinard you have both served the Society in your respective offices as Chairman of Recorded Lectures and Chairman of International Exhibits. The Society appreciates the contributions of time and effort each of you provided to expedite this service. It is hoped that your photographic interest will be maintained and that the Society may be favored by your continued participation in its activities.

We, in Southern California, had the pleasure of entertaining Mr. and Mrs. Douglas Mullins from Adelaide, Australia. He is the Vice President of the Adelaide Camera Club which is affiliated with PSA. It is always nice to meet our photographic friends who have traveled far to visit us.

Plan now to be in Louisville, Kentucky, October sixth through tenth, for the National Convention. Be sure to remind each new member to be present and meet other Society members. There will be many persons attending the Convention who may not be members of PSA. Every member work to interest them to join the Society. In closing, I wish to congratulate our members who have been active in obtaining new members for the Society.

M. M. PHEGLEY

## the editors corner

Before I forget it, two errors. Forgot to give Anders Sten his apsa on the Swedish Portfolio. Sorry. Apologies also to Toni Stibler for leaving her credit line off the picture of the Nikon Award ceremonies, page 16, December though she did get credit for her other Convention pictures.

Wonder how many of you knew that we have some Journal posters for use at PSA member-getting booths at your local events? Not fancy, they show a typical salon page with all the listings, ditto on the PSA Services, plus some sell copy on PSA. If you plan a camera event where you could use these, drop a note to Headquarters. Ask for "a few Journal posters and a supply of membership brochures," both will help you sign up more folks.

In asking for your thoughts on the matter of the size of salon prints *et al*, we didn't specify articles or letters. At press time we have two letters and six articles! That seems to be the start of a deluge. We had in mind letters, but if you can express your idea best as an article, please write it that way. What we want are as many expressions as we can get. Then if we can round up an impartial jury we'll have them do the report for all of us. As a preliminary report, the eight tokens in hand do not agree with the suggestions in the Journal or with each other.

Reports from the Regionals indicate good attendance, good programs, with the usual PSA plus of good fellowship. Not all reports in yet, of course.

Have you carefully marked off October 6 to 10 on your calendar? Go back and mark off the 5 as well. The official dates never include the pre-Convention activities and they have a habit of turning out to be a high spot of the week. So don't be fooled and miss an interesting, photogenic trip.—db.

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It is apparent in the way the mirror locks up and out of the way to accommodate very deep-set lenses, and in the removable eye-level roof-prism which interchanges with an accessory waist-level finder. It is reflected in the precise alignment of lens, mirror and roof-prism — what the finder 'sees' is *exactly* what registers on the film. But most of all, Nikon quality makes itself felt in the way all of these features combine to provide you with a superb photographic instrument.

*Incomparable Nikkor Lenses* are standard equipment for the Nikon Automatic Reflex. They are available in focal lengths ranging from 21mm f/4 extreme wide-angle through 1000mm f/6.3 super-telephoto. Four of these lenses, 35mm f/2.8, 50mm f/2, 105mm f/2.5 and 135mm f/3.5 are designated Auto-Nikkors, and are equipped with instant-reopen automatic diaphragms. All lenses above 180mm can be adapted to fit both the Nikon Automatic Reflex and the Nikon SP.

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## EASTERN ZONE

### New England CCC Outing July 10, 11, 12

An estimated 1500 camera fans are expected for the 14th Annual Summer Outing of the New England CC Council on the Campus of the University of Mass at Amherst on the weekend of July 10-12. With this huge attendance in mind Council Pres. **Bill Barrett** and Outing Co-chairmen **Les Campbell** and **Newell Green** have worked out a program of activities to top those of other years.

For a low \$16.00 total you'll get 5 meals; 2 nights' lodging; print and slide contests; famous name speakers; over 18 different how-to-do-it demonstrations by leading photographers in every branch of the art; a "Miss NECCC" beauty contest; numerous glamor gals; a tribe of Indians, and other models to shoot in picturesque and authentic settings on and off the campus, and a new addition this year—the use of a beautiful indoor swimming pool.

An impressive list of speakers and activities leaders include the following PSAers: **Dr. Edwin Amsden**, APSA, of Toronto; **Edna and Bob Goldman**, APSA, Great Neck, N. Y.; **John Fish**, FPSA, and **Frank Pallo** of E. K. Co., Rochester; **Drake De Lanoy**, APSA, Montclair, N. J.; **Kit Courten**, East Orange, N. J.; **Ed Jerry**, Kearney, N. J.; **Ludolf Burkhardt**, Yonkers, N. Y.; **Henry Barker**, FPSA, Glenbrook, Conn.; **Richard Hunt**, APSA, Port Chester, N. Y.; **Dr. E. Throop Geer**, APSA, Riverside, Conn.; **Bob Speck**, Albany, N. Y.; **Doug Wanser**, APSA, and **Elmer Ray Johnson**, of Springfield, Mass.; **Les Campbell** and **John Collis**, Belchertown, Mass.; **Ray Schortmann**, Easthampton, Mass.; **Bob Strindberg** and **Harold Mann**, West Hartford, Conn.; **Bill Kimber**, Monson, Mass. and **John Vondell**, FPSA, Amherst, Mass.

A brochure with registration form and complete details is available through all affiliated clubs—or your self-addressed, stamped envelope, mailed to **Les Campbell**, Blue Meadow Road, Belchertown, Mass. will bring you one by return mail.

### VSP Hudson Celebration Contest

The Volunteer Service Photographers in cooperation with New York City's Hudson Celebration Committee announces a series of three photo contests April 20 through August 23, commemorating the 350th Anniversary of the discovery of the Hudson River.

The contest, for black and white 5x7 or 8x10 glossy prints only, is open to all amateurs, native New Yorkers and summer visitors alike. There are two categories: "Old New York" and "New New York" with separate sections in each for adults and teen-agers (13 to 19). There will be many merchandise prizes from city camera stores with winners competing in August for a Grand Prize of \$50.00 from the Hudson Celebration Committee plus Second and Third Prizes of \$25.00 and \$10.00 Merchandise Certificates.

The three contests run April 20-June 1; June 2-July 12 and July 13 through August

Editor: O. S. Larsen  
70 Strawberry Hill Ave., Stamford, Conn.

23—so there is still lots of time to enter.

An entry fee of \$1.00 for each contest, but waived for teen-agers, is being asked to further the work of VSP which provides trained volunteers and equipment for veteran and civilian patients in more than 30 Rehabilitation Photography Programs in U. S. Entry blanks may be obtained in person (none will be mailed) from many N. Y. camera stores, the Hudson Celebration Hdqrs., Suite 215, Hotel Astor, or VSP Hdqrs., Room 1018, 113 West 57th St., New York.

### N. Y. Show Booth manned by PSAers

Headed by **Ralph "Skipper" Miller**, APSA, here are some of the gang who staffed the N. Y. World Telegram and Sun booth at the recent Coliseum Photo Show: **Ludolf Burkhardt** and **Helen C. Parker**, Yonkers; **James C. Cleary, Jr.**, Mt. Vernon; **Jack Goldsack**, APSA, Great Neck; **Barbara Green**, FPSA and **Min Sapir**, APSA, Brooklyn; **Tom and Honey Hose**, Staten Island; **Richard Hunt**, APSA, Port Chester; **Maurice H. Louis**, FPSA, Russell Myerly and **Rudy Siska** of New York City; **Dr. Richard C. Pomeroy**, APSA, Scarsdale; **Frank Priori**, College Point; **Harry Sammond**, Malverne; **Al. C. Schwartz**, APSA, New Rochelle; **Eileen and Albert Widder**, AAPSA, Forest Hills, and **Henry W. Wyman**, Rye, N. Y.—**Ludolf Burkhardt** reporting.

### Color CC of Westchester (N. Y.)

PSAer **Doris Offerman**, "Slides for Vets" chairman of the CCCW reports in their bulletin, the Chroma Leader that during the last five years the CCCW members have donated 14,444 slides to veteran's hospitals and other groups, but mostly through PSA's program. Another PSAer, **Betty Dimond**, does a swell job as editor of the Chroma Leader.

### PSAers in Brief

**Ruth M. Rowe** was presented the PSA Service Medal by **Maurice H. Louis**, FPSA, Eastern Zone Director, at the first annual meeting of the Connecticut Chapter, PSA, in recognition of her many services to PSA and the Chapter. **Ruth** was re-elected secretary of the Chapter. V.P. **Harold Pratt** was also re-elected. **Bob Strindberg** was elected to the Exec. Committee. . . . We are advised that **Bill Sprecken**, active PSAer, SWMCCC and Muskegon CC member, is ill in the Hackley Hospital. We hope he is well on the way to recovery by the time you read this. . . . We hear that three of the four top point scorers in the CZ Chicago CC are associate members living in the EZ. They are: **Henry (Dash) Wohltman**, New York City; **Robert Strindberg**, W. Hartford, Conn., and **Dr. B. J. Kaston**, New Britain, Conn. . . . **Jake Endres**, FPSA, **Verne Klintworth**, APSA and **Doc Westlake**, APSA, did a patriotic service last month, judging an inter-service salon at McDill AFB. Seems **Doc** and **Verne** do club judging often at McDill, got **Jake** in on this one because it was a biggie.





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## CENTRAL ZONE

### Club Service

Members of West Suburban CC, of Chicago, expanded their public service last winter to include the making of portraits of men in the armed forces at the Chicago USO. This is the way they do it: four members make some 100 shots of men in service on Sunday once a month. The photographer does the work and pays for the film and paper. The film and one print are given to the subject or it is mailed by the USO for the cost of a four cent stamp. Eight men from WSCC, six of whom are PSAers, have assumed the responsibility for this service. They consist of the organizer, J. Musser Miller, APSA, Earl Nicholson, President of WSCC, Gus Fail, Charles Soule, Charles Chappelle, Merle Thompson, Larry Hemenway and Les Schierholtz. WSCC has performed public service for several years, such as the making of publicity movies and stills of the La Grange, Illinois Annual Pet Parade. They have also judged floats for the Pet Parade. WSCC is an all male organization. They have a high rating in the CACCA. They celebrated their twenty-fifth anniversary in 1958. • Tulsa CC's bi-monthly publication, "The Ground Glass," for the April-May '59 issue is graced with a print by Joe E. Kennedy on its cover. It is one of his lovely ladies, dressed in white, and holding out her hand beneath a small white cloud which is raining large white drops, representing April Showers. President, Ruth Canaday, APSA, asked for a timely cover for the April issue of "The Ground Glass" and it was almost May before the cover shot was ready. Ruth says, "this being Oklahoma, we can still use an April Shower for our cover." This club is getting to be a regular milky way of stars, says the editor, Ruth Canaday. Vada Hartshorne "hit the jack pot" with three honor slides, in three different salons; and Willie McCalman, along with other acceptances, was awarded an honorable mention for her Madonna slide which was used for their August-September cover. • The Chicago area camera clubs held their 23rd Annual Awards Banquet on Saturday evening, June 20 at the Furniture Club 666 Lake Shore Drive. This was the big event in Chicago Camera Land when the awards were presented for the year's best in photography: small prints, color and stereo. • Chicago Stereo CC coming competitions for 1959 are first General, meaning any subject is eligible. This will be followed by an assigned subject: "Human Activities" on August 12. This means people actively engaged in work or play must predominate (no table tops, no dioramas). On October 14 the assignment will be "Vacation." This may include landscapes, sea-scapes, amusement parks, street scenes, buildings, etc., no table tops, no dioramas. December 9, any subject matter is eligible. The May, 1959 issue of "Stereo Flash" contains an article entitled "Photomicrography" by O. J. Springman, presenting a masterful essay on the subject. • Fine Arts CC of Evansville, Indiana, had a program on May 5, consisting of two sections, both in color. The first section was a select group of

Editor: Dr. Wm. W. Tribby  
1265 Union Ave., Memphis 4, Tenn.

slides from PSA Nature Division, with taped commentary, representing the best from makers in this division. Since nature is a broad subject by definition, and due to the geographical variations, this program offered a wide selection of subject material. The second section was the Slide of the Year Set of PSA National Club Slide Competition, representing the best of 1958. These slides are furnished by club members and forwarded in a group as a club entry. They are judged and returned with commentary and accepted slides are so noted. The Fine Arts CC members were especially proud that, included in these top slides was one by their Phil Palmer. • The tenth annual Photo Exhibit of the International CC of International Falls, Minnesota was shown to the public at the Falls Public Library on Sunday, April 26. The exhibition of color slides, put on by Charles Gillingham, President of the International Color Camera Club and other members of that group, was enjoyed by all. The slides were accompanied by a tape commentary prepared by Dr. Fred Walter and Mr. Gillingham. Sig Benson managed to round up seven first place winners from previous shows. These were prominently displayed and served to show how the club's work has improved through the years. • At the regular April meeting, Heart O'Lakes CC of Fergus Falls, Minnesota was officially organized and the club adopted a Constitution and By-Laws by unanimous vote, having been adopted after an extended period of study. This Club has been active for several years without benefit of either Constitution or By-Laws. Experience in that period showed definite need, in several instances, of written rules under which officers and committees could operate. Copies of both have been prepared and presented to each of the twenty-four members. While the By-Laws adopted follow somewhat the pattern of previous operation, some new committees and subcommittees have been added, viz: Membership, Property, Welcoming and Recreation. They have been added in the belief that through more activity by individual members, interest in the club is increased. Work of these committees will also spread some of the duties which now rest on the executive officers of the Club. • N4C Color Print Contest Chairman, Herman Krohn announces that there will be a Color Print Contest for N4C members during the month of May. There has been enough time now for those who were inspired by Les Buckland's lecture at the Wichita Convention to set up to make color prints, so we will expect to see a nice turnout of prints for this contest. The deadline for entries will probably be sometime after May 15th, so you will have time yet to make a color print for this contest. Herman will send notices and entry blanks to most clubs. However, it is suggested by this editor for the N4C clubs to request an entry blank from Herman so that you will be assured of getting one.

See you in Louisville

## PSA Recorded Lecture PROGRAM

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary, average length, 50 min.

### Just Released

**29. Big, Blue and Glossy**, by Earle W. Brown, FPSA. This newest RLP Release is a must for the monochrome and darkroom enthusiasts. In it you are shown the types of photographs that best lend themselves to the "B-B & G" technique. Step by step you will be led through the procedures of toning, etching, ferrotyping, mounting, and spotting. The 40-minute lecture (with an extra taped "bull-session" following it) has 73 Color Slides to bring out the best points of the "B-B & G" Prints.

**22. This is Stereo**, by Conrad Hodnik, APSA. A basic lecture on the "how" and "what" of Stereo. The lecture is done "flat" on 2 x 2 color slides so it may be used by all. There are, also, 15 stereo slides for those having a stereo projector. An excellent program for stereo beginners. 50 minutes with 65 color and 15 stereo slides.

**15. Let's Peek Over Their Shoulders**, by H. Lou Gibson, FPSA and Lou Quitt, APSA. These two nature experts allow you to watch over their shoulders to learn their "trade secrets." You will be thrilled at the sequence shots of the Monarch Butterfly's life cycle. This is a must for all nature lovers. 50 minutes with 63 color slides.

**1. An Analysis of Recognized Salon Prints**, by Ragnar Hedenvall, FPSA. This Lecture will be of particular value to the "newer" B & W workers. By using accepted prints from the 6th Chicago International Salon, Ragnar discusses what makes good "Salon" prints. 31 B & W Slides with a 55-minute tape.

**For a complete list with full description of all RLP Lectures see the latest RLP Catalog.**

Orders for Lectures should be mailed at least 45 days before the date of showing.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is \$5, plus a deposit of \$20 which is returned upon request. Your first order should be accompanied with a \$25 check, to cover deposit and service charge.

Clubs which have not used a lecture and want to order, or want information, or a catalog should write to:

Mrs. Irma Bolt  
Director of Distribution  
Woodhull, Ill.

## Recorded Lectures

Editor: Charles L. Martin  
Route 3, Box 779  
Excelsior, Minn.

We are all familiar, I know, with the "Cat's Cradle" string game. Perhaps you have taught it to your own children or grandchildren recently. It has its parallel in the photographic pictorial doldrums we as individuals and camera clubs as groups slide so easily into.

Have you and your club's members been doing the same thing in the same way for so long a time that your photography has become a "cat's cradle"? Do your pictorial "strings" always seem to end up in the same old standardized pattern? Perhaps you and your club's members could find your way out of the "cradle" with just a little extra effort on your own initiative.

We are just starting out, this month, on the most popular picture taking time of all—Summertime. Why not give an extra bit of thought and effort toward your own club's betterment and let it "graduate" from the cradle this year. Throw away the strings that have held you like a puppet in the past and make this the summer for real creative improvement.

A camera club with wide-awake Officers interested in cutting these strings should analyze the particular problems of the club. You've had a whole camera club year since last summer of club picture competitions to help your analysis. An intelligent analysis accompanied by an imaginative and helpful summer program of club activities—indoors and outdoors—can do much toward improving the quality of the pictures you will be seeing in the coming Fall and Winter club competitions.

And, don't forget that your PSA has many services for member clubs to help them with their individual club problems. Although yours may seem unique to you; there is bound to be someone available through one of the PSA Services who has had experiences with similar problems. Don't try to carry the load all within your own group. Use the experience that other PSAers have acquired on their way "up from the cradle."

We, of the Recorded Lectures Committee, are more than willing to pass on to you and your club the vast store of camera club experience we've acquired. Almost 40 active PSAers count themselves as members of the RLP Committee. One of us on the committee will probably have the answer from past experiences for your club's trouble spots. For our specialty is service to clubs through educational programming. We are also in contact with many other PSA Club Services; and, work very closely with them.

What are the tools you should use in your struggle for quality improvement, breaking your puppet strings, and graduating from the cradle? Start out with the list of Club Services in the back of this issue

(Continued on page 55)

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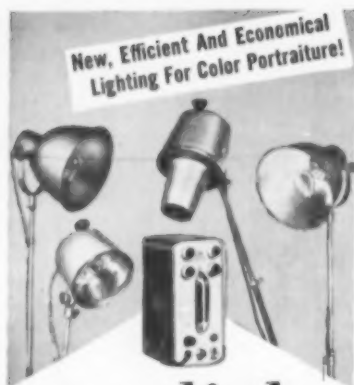
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## WESTERN ZONE

### Briefs from the Southwest

Alden M. Johnson of Santa Barbara, Arthur W. Maddox and Don Barrow were the three judges at the Foto Fiesta given by the San Joaquin Valley Camera Club Council at Porterville recently. Art Maddox is the color chairman of the PSA Roundup this season. The grand trophy for the best in show of all divisions was won by Charles B. Harris of Merced. Charles and his lovely wife, Velma, will present a nature program at Louisville Convention in October. The Foto Fiesta, a two-day affair, was a tremendous success.

Joe Kennedy has officially advised Maury Lank of San Pedro, California, that he is now the first vice-chairman of the PSA Color Division, a well-deserved honor, as Maury and Ina Lank have worked tirelessly for that Division for so many years.

The entire eleven western states are elated at the nomination of Nestor Barrett, APSA of San Jose, California, as executive vice-president. Nestor's biography was in the March Journal.

Louis Kay was pleasantly surprised when he was presented with a Color Division Service Medal at the Judges' Dinner after the El Camino judging in Los Angeles. Louis has also held many offices in the Hollywood Camera Club, including president, and now is vice-president of El Camino and this year chairman of their Salon.

Harry K. Shigeta, Hon. FPSA, a fine Japanese gentleman of the old school who combined hard work with superior photographic talent, charmed a near capacity S4C Council audience at Los Angeles recently. Harry summed up a half-century of successful photography which won him fame in movie studio, portrait and commercial work both here and on the east coast.

All the news from the Southwest is not so good. Word came to us in early April that Al Stewart had undergone a major operation on his lung, esophagus and windpipe. He is home from the hospital now—1824 Garfield Ave., Los Angeles 25. It is said he is keeping his morale up wonderfully.

Editor: A. H. Hilton, APSA  
Route 3, Box 787, Porterville, Calif.

And our lovable old friend of the west, Alfred Renfro, FPSA, editor of the Nature Division bulletin, is still in ill health and we know you want to send cheerful messages of encouragement. His address is 2757 Foothill Road, Santa Barbara, California. Both of these wonderful "Als" were at Santa Barbara when Al Stewart, APSA was chairman of the Nature Division.

### Hands Across The Border

We should say two borders, as V. R. Friend and wife Rosalie of Visalia, Calif. made a trip recently by car through Mexico to colorful Guatemala. The Friends were met by our mutual friend Ricardo Mata, the president of the Club Fotografico De Guatemala, who invited them to present an instructive color program, and on the following night were asked to judge many beautiful slides of the club's color division, making many friends among the fifty members.

The progressive Club Fotografico de Guatemala works both in black and white and color and is now a member of PSA and the Friends report that stiff competition may be expected from this Club in International Exhibitions and PSA activities.

Ricardo Mata accompanied the Friends on a plane trip to Costa Rica.

### Wyoming Activities

From the city of the big wild and wooly Round-Up, Cheyenne, comes news of PSAers and photography.

A workshop program was enjoyed by the Cheyenne Camera Club recently. These programs have proved to be a great success with the members, the advanced as well as the novice workers deriving needed benefits through the exchange of technical pointers.

Esther Hooper demonstrated her technique of lighting for table-tops and still life, and Marjorie M. Davis showed her trick set-up for dramatically lighting glassware. Les Loshbaugh managed to mangle several prints while demonstrating local reduction with farmers' and 'dry' reducer.



Cheyenne's Esther . . .

Marjorie . . .

and Les.



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### 50mm Summicron $f/2$

7 element Gauss-type formula, in rigid bayonet mount for the Leica M-3 and M-2 or in collapsible thread mount for previous models, \$129; also in dual-range bayonet mount with focusing and parallax compensation from infinity to 19", \$168.



### 90mm Summicron $f/2$

features lightweight mount for steadier hand-held shooting at slow speeds and built-in telescoping lens hood; 6 element Gauss-type formula, in bayonet or thread mount, \$199.50; in short mount for reflex housing, \$192 (basic lens can be adapted to short mount for dual-use).



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virtually eliminates wide-angle distortion. Features oversize front and rear elements to increase "full-aperture" performance, and unique finger-tip focus lever; 8 element Gauss-type formula; focuses down to 2'4". In bayonet (M-2) or thread mount, \$174; for Leica M-3 (with RF Attachment), \$207.



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*able concept, functioning between the immediate fluency of the 35mm and the severe rigidity of the classic view cameras. Interchangeable lenses and backs eliminate the need to carry three or four cameras, while the magnificent Zeiss lenses leave nothing to be desired in optical quality and performance. I take a real pleasure in adding my unqualified praise to the general approval of Hasselblad cameras."*

*Ansel Adams*

## Ansel Adams

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### HASSELBLAD

#### CANADIANA

##### Toronto Guild For Color Photography

Pres. Leonard Mitchell, reporting that Guild membership this year has risen to an all time high, announces the club has set up a committee to investigate and set up judging standards, with the objective of improving the judging of clinics and competitions.

This is reminder that there is room aplenty for club activity in this respect, both at the club and national level across Canada, with the object, not alone of improving, but also of standardizing judging practices in this country.

Further to Canadiana's May commentary on Toronto International Color Exhibitions, Local Color, the TGCP bulletin points out that, of five medals awarded Canadians, three went to TGCP members, who, all told, supplied 30% of Canadian exhibitors in the shows.

##### Port Arthur

A suggestion here for all newly-elected CC Presidents, Secretaries, etc., for board meeting discussion of plans for the 1959-60 season. It's made by North West CC's Nelson Merrifield.

A personal letter should go to all Canadian CC presidents, or other officers, asking they appoint a PSA representative. Too many of our clubs are ignorant of what

PSA can do for them. Too often, the club copy of PSA Journal is handed to one person, and that's the last of it. If an article was read from the Journal and discussed at each meeting, it would do a lot to stimulate both the club and the Society.

How about that for a new President's, new season resolution?

##### Toronto

Resignation of John Withrow, Sec.-Treas. of Toronto CC, has been announced following 12 years continuous service in that position. This, I believe, is a record of long service in any top official capacity among Canadian CC's, and a highly commendable performance.

##### Montreal

Following presentation of figurines to members who qualified as Master, Expert, Advanced, or just plain ordinary Pictorialists, Montreal CC's unique method of honoring its conspicuous workers for their showing during the past year, Pres. Frank Simard presented to Wally Wood, a crest declaring him a life member of the Club, thus recognizing his outstanding services to the Montreal organization.

The presentation acknowledged Wally's yeoman service, including the Presidency and his long term activities as lecturer,

commentator and judge, to the Montreal CC and elsewhere.

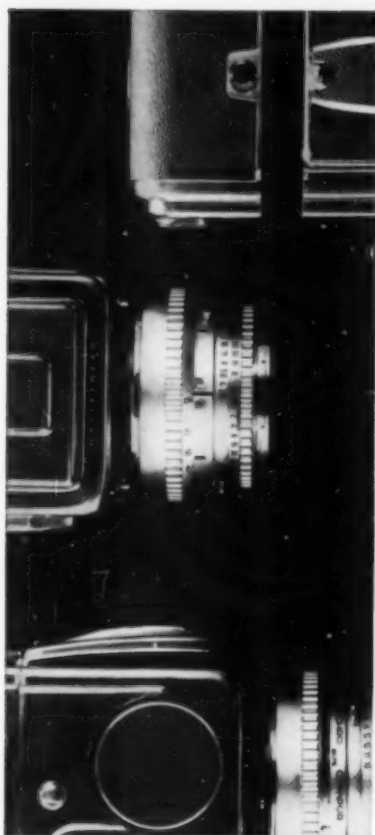
It's to be noted that Wally, acknowledging the life membership, described it as the greatest honor he had received thus far in his photographic career.

Montreal is one of the few Canadian CC's having an honors committee charged with the responsibility of suitably acknowledging the services and accomplishments of its members. Over a period of years it has proven one of the most stimulating assets in the long term maintenance of club spirit.

It is no mere coincidence that the Montreal CC has a larger proportion of past presidents, past directors and other officials still actively maintaining interest in the club work, than any other CC in this country. Saying "thank you" in an appropriate way to those who have given long and outstanding service tends to encourage senior CC officials to continue interest in club work long after they have completed terms of office. Their experience and counsel can be of considerable assistance to newer officers taking over.

##### Welcome The Navy

There's word from Jim McVie, Victoria, that H.M.C. Dockyard CC, comprising 150 naval and civilian dockyard staff, just organized in March under Jim's initial chairmanship, have applied for PSA membership with affiliations in pictorial, color and MPD. President is Al Lincoln; VP is Niel Damgaard; Secretary, John Emerson.



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## 15 Cameras in one!

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### HASSELBLAD

Jim also reports a hazardous, but thrilling return journey from Vancouver, following a print and slide show he put on for the Royal Vancouver Yacht Club, for which purpose he was delivered and returned by the Navy's 104 ft. Oriole.

On the return journey they struck high seas and a 60 knot sou'wester which had the lee rail under water most of the time, and listed the vessel up to 50 degrees.

"I was b...y well scared" writes Jim, who apparently got himself in the pulpit at end of the bowsprit, proceeding to shoot some 15 dozen negatives and color transparencies from the hazardous perch.

As Jim puts it . . . "there was the drama of the sea opening up in front of me, the will to capture the stirring moments, and dramatic storm lighting as the black heavens put us into nature's spotlight at the end of the sunburst."

Such is photography . . . for the enthusiast!

#### Congratulations

Geo. Butt, Niagara Falls Color Forum, earned the PSA gold medal at Pittsburgh for best slide of the show. His Club still holds its lead in Class B Natl. Color Slide Competitions, as of April standings.

#### Lecturers Available

Eastern ZID Maurice H. Louis, 333 West 56th St., New York 19, N. Y., is planning a Sept.-Oct. lecture tour with his program Practical Pointers on Photographing Children, to cover the northeastern States, and

eastern Canada. He has already spoken at Montreal, Ottawa, and London, Ont. Interested CC program directors, please write him direct.

Dr. K. Kothary, prominent pictorialist, President of the Indian Fed. of Photography, will be lecturing east to west during the latter part of this year. Contact Drake DeLanoy, 50 Valley Rd., Montclair, N. J. who's handling bookings for the tour.

#### Belleville, Ont.

One of Canada's most recent newcomers to the PSA Camera Club fold is Belleville CC. of some 40 members. In March it started a camera club news bulletin. As an innovation, the Belleville group has decided to invite several other CCs in the area, Peterboro, Trenton, Cobourg, Campbellford, etc., to enter prints and slides for the annual Belleville salon.

More and more small CCs across Canada are discovering that it often pays off to collaborate with neighboring organizations for the purpose of sponsoring lectures, contests, salons and social events.

### SOUTH OF THE BORDER

Editor: J. L. Zakany  
V. Carranza 69, Mexico, D.F.

#### Argentina

FEDERACION ARGENTINA DE FOTO-

GRAFIA. Under the able leadership of President (*bajo la atinada dirección de su Presidente*) José German Spika, is doing a great job in the development of Argentinian Photography. (*está desarrollando una gran obra en pro de la Fotografía Argentina*). PENA FOTOGRAFICA ROSARINA. At its March 18th meeting featured a tape recorded long distance interview between its members and (*el 18 de marzo programó una entrevista a larga distancia en cinta magnética entre sus socios y*) Ray Miess, FPSA, Head of (*Director del*) International Relations Committee, PSA.

#### Cuba

ABELARDO RODRIGUEZ, PSA. 25 of his prints of Cuban themes are on exhibit at (*25 de sus fotos con motivos Cubanos se exhiben en*) Camaguey by (*por*) Kodak Cubana Newspaper (*El periódico*) Diario de la Marina, last March published his interview, on recent N. Y. trip, of (*en marzo ppdo. publicó la entrevista que sostuvo, en reciente viaje a Nueva York, con*) Wellington Lee, FPSA. Has been elected President and appointed Director of the Intl. Exhibit of (*Ha sido electo Presidente y nombrado Director del Salón Intl. del*) CLUB FOTOGRAFICO DE CUBA, PSA. Other Directors (*Otros Directivos*) 1959: Tito Alvarez, Vice-President (*e*); Dr. F. Suarez B., Sec.; Dr. Felipe Atoy, Asst. (*Sub*) Secy.; O. Malian Ayala, Treasurer (*Tesorero*); and Jorge Figueroa, Asst. Treas. (*Sub-Tesorero*).

See Mexico, page 53

# psa news



**LOUISVILLE CONVENTION COMMITTEE**—At the halfway point in preparing for the PSA Convention, Oct. 6 to 10. Front row: Carl Cornett, program; Dr. T. Norbert Kende, APSA, general chairman; Mrs. Ruth Sprowl, secretary; Mrs. Carl Cornett, treas. Back row: Mrs. E. B. Worth, public relations; B. J. Campbell, salon; Frank Richterkessing, APSA, vice-chairman; Heber Johnson, registration.

## National Lecture — program —



From far-off India, Dr. K. L. Kothary, FPSA, FRPS, FRSA, Hon. EFIAP, President of the Federation of Indian Photography, will visit our country next Fall.

Beginning with the National Convention in Louisville, Dr. Kothary will tour

the United States and Canada. PSA Clubs along his pre-selected route will be advised in ample time to schedule this exceptionally fine program.

Dr. Kothary brings with him both black and white and color—in addition to “how to do it,” there will be many prints and slides depicting the cultural way of life in India.

Dr. Kothary, a medical doctor specializing in radiology in Palanpur, India, is well-known for his excellent pictorial record, as well as his many publications both in his own country and throughout the world.

### Last Call!

Closing date for annual Camera Club Bulletin Contest is June 30. Entry forms have been mailed to all clubs. Make sure yours gets in on time. Check with your club editor and club rep.

## New Officers Named At Detroit Meeting

The necessary steps having been completed during the meeting of the Board of Directors at the Detroit Regional, PSA has a new officer, a Membership Vice President. Board action at Philadelphia initiated the creation of the new office, it was presented to the National Council by mail for a vote, the Council's approval was reported to the Board at Detroit and the office was declared in effect and vacant. Election time having passed, President Phegley appointed L. B. (Red) Dunnigan, APSA, of Royal Oak, Michigan, to fill the new office. The appointment was approved by the Board and the new V.P. entered upon his duties.

President Phegley reported to the Board the resignations from office of Services V.P. Gene Chase, R.L.P. Chairman Fred Kuehl and International Exhibits Chairman Mary Wing Kinard.

Services V.P.-Elect Conrad Hodnik of Chicago was appointed to fill the unexpired term of Gene Chase; Charles E. Martin of Excelsior, Minn. was appointed R.L.P. Chairman and Fred Reuter of Barberton, Ohio, was named Chairman of International Exhibits.

### Doris Weber

By the grapevine we learn that Doris Weber was involved in an auto accident. Her car was clipped by a hit and runner, forced into a utility pole, shearing it off and demolishing her car. Doris was confined to the hospital for several days with bruises, cuts, broken nose, black eyes and some stitches.

### Fine Arts?

It is a little late already, but we just learned of it. Try to get a copy of the Saturday Review of Literature for May 16. The cover says “Photography As A Fine Art.” The prints are hanging at the Metropolitan Museum of Art through Labor Day. The magazine article is of interest since it quotes the judges of the show. The Journal will have some remarks next month.

## PSA Calendar

Oct. 7-10 PSA National Convention, Louisville, Ky. Info: Dr. T. Norbert Kende, APSA, 96 Valley Rd., Louisville 4, Ky.

### Related Events

July 10-12 Chicago Film Festival, Conrad Hilton Hotel. Contest, Workshop, Demonstrations. 8mm & 16mm. Info: Rolland Werblo, 6418 Euclid Ave., Hammond, Ind.

July 10-12 NECCC Weekend Conference, Amherst, Mass. Info: Wm. J. Barrett, 239 Columbia St., Adams, Mass.



1959 and the Automatic Age

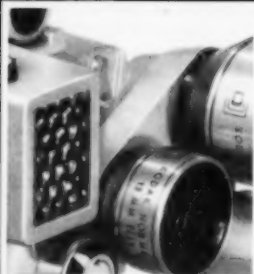
# NEW FROM KODAK



**New precision 35 with fully automatic electric-eye control— $f/2.8$  to  $f/32$ —sets itself for picture-perfect exposure everywhere.**



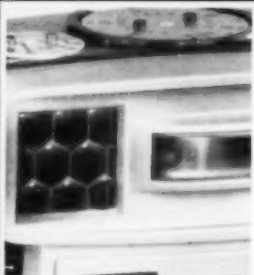
**Brownie Movie Camera with flexible automatic electric-eye control.**



**Fine 8mm turret movie camera with fully automatic exposure control and manual "lock-in" device.**

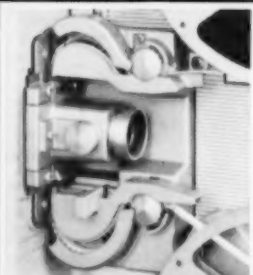


**Two new automatic companions for the finest of automatic 2 x 2 color-slide projectors.**



**Brownie Camera with fully automatic electric-eye control?**

**Of course!**



**Brilliant 8mm movie projector with automatic threading and reel loading.**

**Turn the page and enter the Kodak Automatic Age in Photography**

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# NEW FROM

**NEW '35' WITH ELECTRIC-EYE CONTROL!**

## Kodak Automatic 35 Camera



- Fully automatic electric eye
- $F/2.8$  to  $1/32$  ... ASA 10 to 160
- Makes every day picture-perfect

There's a new kind of picture-pleasure waiting for you—in this new automatic aim-and-shoot camera.

Wherever you are ... whatever the subject ... your Kodak Automatic 35 Camera reads the light and governs the lens *automatically*.

This camera brings you a new kind of picture-taking freedom. Freedom from even having to think about exposure. Freedom for important things—the pose, the lighting—because the camera handles the mechanical chores. Freedom of action—to move from sun to shade, from indoors to lighted interiors—without *touching* the lens.

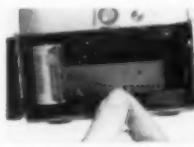
It's all yours with this all-new, dependable, capable, versatile 35. At your Kodak dealer's right now—\$84.50.



New 35 has enormous **auto-matic range**— $f/2.8$  to  $f/32$ . Choice of shutter speeds. Quick dial setting for films ASA 10 to 160. Flash exposure range EV  $8\frac{1}{2}$  to  $16\frac{1}{2}$ , manually controlled. Full flash synch for M2, M5, M25, Nos. 5 and 25 bulbs. Direct Kodalite flash fittings.



**Brilliant, luminous-frame finder**—parallax markings for 3 and 5 feet. Automatic "Wind" signal in finder. Warning signal tells when day is too dark for pictures. Automatic "Manual" signal tells when camera is set for manual operation.



exposure, counts exposure, releases "Wind" signal.

**Loading is simple, quick**—film drops in. Automatic leader wind-off sets counter at "1" when completed—counter returns to "E" when camera back is opened. Rapid, single-stroke advance automatically cocks shutter, prevents double-

**Smart, dependable design**—In this camera, the precision high-torque meter does no mechanical work—it simply tells the diaphragm mechanism what to do. Moving parts are rugged, neatly grouped—no long hookup wires. This is good design; it gives you an automatic camera you can rely on. Let your Kodak dealer show you the new Kodak Automatic 35—*now*.



## AUTOMATIC BROWNIE!

**New Brownie Starmatic Camera ... fully automatic electric-eye exposure control ... for only \$34.50!**

Here's the first automatic *Brownie* Camera ... *complete* with fully automatic electric-eye control for all popular 127 films, black-and-white and color ... *complete* with sharp, color-corrected 3-element  $f/8$  lens ... for only \$34.50!

Wherever you are ... from dawn to sunset ... in sun or shade ... all you need do is pick your subject, aim, and shoot. The electric eye measures the light and controls the lens opening—

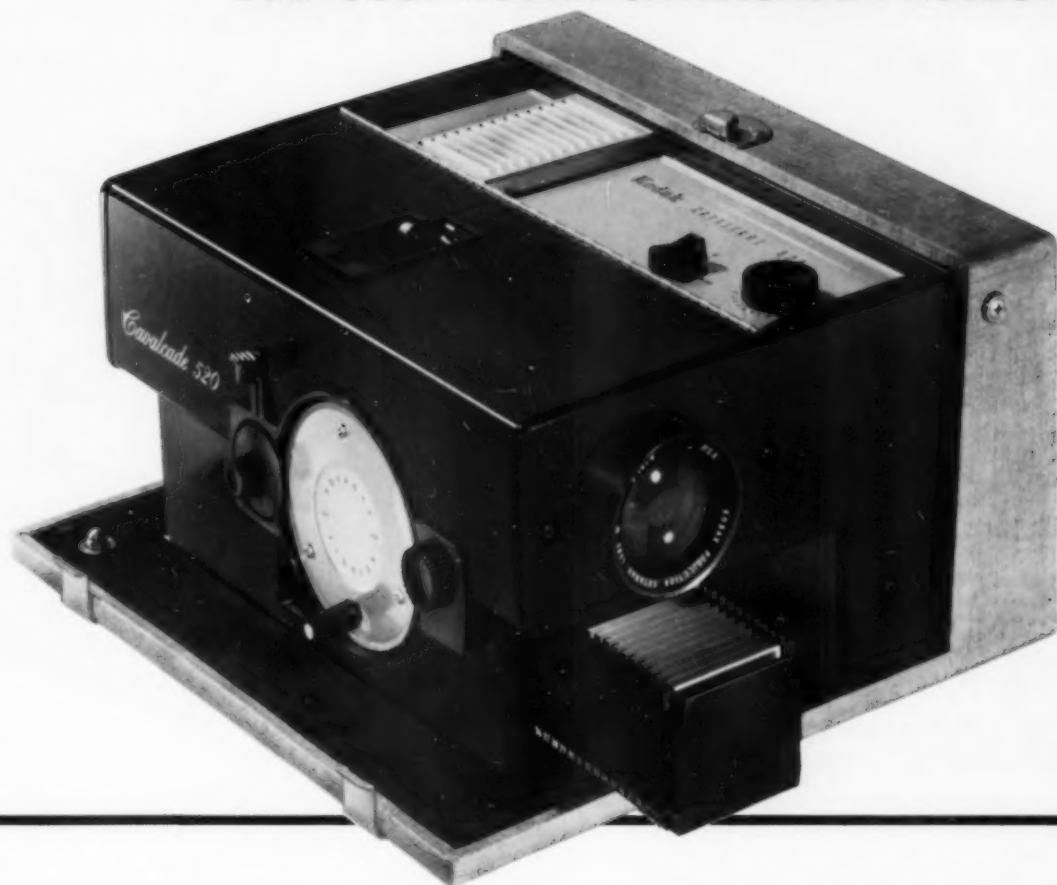
for picture-perfect exposure every time!

The Brownie Starmatic Camera is complete with manual override for flash shots ... direct Kodalite flash fittings ... synch for popular midjet bulbs ... automatic "manual" and low-light signals ... automatic double-exposure prevention ... smart, compact styling ... even a neckstrap!

And the price for all—only \$34.50!

# KODAK!

## LOW-COST KODAK CAVALCADE PROJECTOR!



### All the famous Cavalcade automatic features—but budget-priced at \$124.50!

Here are all the automatic features of the famous Kodak Cavalcade Projector, Model 500 . . . same choice of automatic slide-change intervals . . . same forward-reverse-repeat versatility . . . same 500-watt power . . .  $f/3.5$  lens instead of  $f/2.8$  . . . in a new Kodak Cavalcade Projector, Model 520, for only \$124.50!

- Shows slides automatically at 4, 8, or 16-second intervals
  - Preconditions slides with warm air . . . to prevent popping
  - Takes all slide mounts, glass, cardboard, metal
  - Has manual forward and reverse control
  - Editing ejector lets you remove any slide without taking tray out of projector
  - Extra-sharp color-corrected  $f/3.5$  lens
  - 500-watt screen brilliance
  - Plug-in for remote control (cord is optional extra)
  - Built-in screen pointer
  - Easy servicing through hinged cover
  - Self-cover with built-in preview screen
  - It's the biggest news in the automatic projector field.
- See it at your Kodak dealer's—*now*.

### And two other Cavalcades to choose from:

**The deluxe Model 500** Cavalcade is the most complete projector money can buy. Lens is a fast  $f/2.8$ . Hi-lo switch gives you choice of 300- or 500-watt power. 12-foot remote-control cord comes with projector. There's a leveling foot. And more luxurious case finish. Price, with everything, still just \$149.50.

**If you use slides in business**, a special "repeater" Cavalcade—Model 540—repeats the entire show any number of times, all by itself. Perfect for commercial or display use . . . \$199.50.

Prices are list and are subject to change without notice.

**Turn page to see Kodak  
movie cameras and projectors  
for the Automatic Age . . .**

**Kodak**  
TRADE MARK

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

# NEW FROM



**Kodak Cine Automatic Turret Camera, f/1.9. \$124.50. f/1.9 single-lens model, \$92.50.**

## The Kodak Cine Automatic Turret Camera

...an advanced 8mm electric-eye movie camera with the de luxe features wanted by the serious movie-maker

With the new Kodak Cine Automatic you're now free to concentrate on the creative side of movie-making, confident that each scene you shoot is correctly exposed.

When the camera lens is under automatic control, the electric eye adjusts the fast f/1.9 lens system to changing light—constantly, accurately, automatically. It even signals you when there isn't enough light for proper exposure.

**Master Any Situation.** Under tricky lighting conditions or for special effects, you can switch the Kodak Cine Automatic to manual lens control by means of a "lock-in" device.

For example, in a scene with extreme lighting contrasts you may wish to expose for one of the extremes instead of the average. You can do this by manually "locking in" the lens at the extreme setting you want.

**New Turret Design.** The new turret is another example of the way the Kodak Cine Automatic works *with* you. It turns as easily as a telephone dial, click-locks into position for each lens: the 13mm standard, 6.5mm wide-angle, and 24mm telephoto.

Then there's a "Type A" filter built in for your convenience so you can use indoor Kodachrome Film outdoors, too. And the eyepiece on the enclosed tele-

scopic viewfinder adjusts to individual eyesight—it's easy to view through, even if you wear glasses.

Other de luxe features: automatic footage-meter reset, simplified loading, and a device that prevents film from unspooling during loading.

Get the "feel" of the new Kodak Cine Automatic Turret Camera at your photo dealer's soon. You'll be glad you waited before buying an electric-eye movie camera.



**Built-in meter** governs automatic lens-control system. Dial adjusts meter for ASA film indexes 10 to 40... a camera for the future as well as today.



**Meter dial** always shows what f/stop meter is reading. Indicator signals when there is insufficient light.



**Manual "lens-lock"** holds lens at any setting meter reads. Then scene can be filmed at that setting without change in exposure.



**Built-in "Type A" Filter** goes in place when you move lever. A signal appears in the viewfinder and also in a window on the front of the camera.



# KODAK!



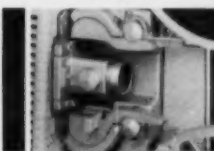
Kodak Cine Showtime Projector, Model A20, with automatic film threading and reel loading, \$137.50. Model A30 (not illustrated) with dry splicer, variable-speed control, plus AC-DC operation, \$167.50.

## The automatic Kodak Cine Showtime Projector

... an 8mm projector that threads itself even onto the take-up reel—automatically



Sprocket feed automatically takes film from your fingers...



passes it through the gate and loop guides and then...



feeds it onto the take-up reel and starts the show.

That's how completely and automatically the new Kodak Cine Showtime Projector does the job of starting your show.

All you have to do is sit back and watch your audience enjoy the biggest, finest, brightest 8mm show they've ever seen.

A new high-lumen projection lamp, plus specially designed shutter and pulldown, enables the Showtime to put more light on the screen than any other 8mm projector! You can show your movies up to 5 feet wide, and the  $\frac{3}{4}$ -inch  $f/1.6$  lens still keeps them sharp corner to corner.

The new Kodak Cine Showtime gives you control of forward projection, reverse, "stills," and power rewind from one illuminated panel. 400-foot reel capacity lets you program uninterrupted half-hour shows.

Other features: folding reel arms for easy setups, lifetime factory lubrication, built-in-case design, storage space for two 400-foot reels.

Get an action demonstration of the new automatic Kodak Cine Showtime Projector at your photo dealer's soon.



\$74.50 with  $f/2.3$  lens

## The Brownie Automatic Movie Camera, $f/2.3$

... a low-cost 8mm electric-eye camera with an extra measure of flexibility

Here's a real buy in an electric-eye movie camera! The Brownie Automatic's electric-eye meter accurately controls the lens to give you beautifully exposed color movies scene after scene.

An exclusive film-rating selector lets you accommodate the electric-eye meter to any ASA film speed from 5 to 40. For filming special effects, you can use the selector to override the automatic controls within a range of several  $f$  stops.

Other features: meter signals when there isn't enough light, multi-frame finder shows fields for wide-angle and telephoto converter lenses, foot-age meter resets automatically, loading is easier. See the Brownie Automatic at your photo dealer's soon.

*Prices are list, include Federal Tax, and are subject to change without notice.*

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

JUNE 1959

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# Kentucky Calling

By Lysle Fraser Hutton

Louisville the "belle of Kentucky," is the largest city in the state, with its front door on the Ohio River. A city of tradition and progress, just below the Mason-Dixon Line, modern Louisville has emerged as a major industrial center since World War II.

Industrial Louisville is unique in a number of ways. The world's largest electrical appliance manufacturing plant is here, as is the largest farm tractor plant in the U. S. The oldest religious newspaper in the world is printed in Louisville. It is the world center of bourbon whiskey production, the number two city in cigarettes, a world leader in paints and varnishes, world center of Braille printing.

General George Rogers Clark founded the first settlement in 1778 when he established an 18-cabin base at Corn Island. First known as Beargrass Settlement, Clark renamed it in honor of Louis XVI of France in tribute for French services during the Revolution. In 1780 the Virginia Legislature passed an "Act for establishing the town of Louisville at the Falls of the Ohio" signed by then-Governor Thomas Jefferson.

In the heyday of the keel-boaters the first ocean-going sailship came down the Ohio from Elizabeth, Pennsylvania, with a cargo of 720 barrels of flour. That was in June of 1800.

Scenes of historic interest are thick. It is impossible to more than sample, in this brief account, the spots that will warm the photographer's heart.

For instance, Jefferson Seminary, forerunner of the University of Louisville, was founded in 1798, and today U. of L. is the oldest municipal university in the U. S. and possesses among many outstanding departments, a truly unique School of Music.

However, to many the sweetest music of any season is the sharp, swift thud of Thoroughbred hoofs on training tracks of the world famed Blue Grass region where young equine princelings prepare for the Kentucky Derby, greatest horse race of them all.

Thousands of race horse fans every year visit this Thoroughbred nursery of the world, attracted by the fabulous names of some of the breeding establishments: Spendthrift Farm, where the famed Nashua is retired; Calumet, the home of Whirlaway, Ponder



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Oct. 6-10, 1959

and Citation; Dixiana, where Spy Song is siring winners; King Ranch, where Bold Venture stands; Elemendorf, developed by the late James Ben Ali Haggin into one of the most extensive horse nurseries in the Nation; Almanhurst, Elsmeade and Spring Hill. These are only a few of the famous farms whose white rail fences follow the rolling Blue Grass countryside. Nowhere else in the world can be found such a concentration of famed sires.

Some of the Thoroughbred stables are so lavish that the story is told of a visitor who removed his hat before entering one and exclaimed, "My Lord, the cathedral of a horse!"

Nature has put a layer of rare Ordovician limestone beneath the turf which gives the grass a high phosphorous and calcium content. This builds solid bones, elastic muscles and strong tendons in the speedy Thoroughbreds. It is also responsible for Kentucky's limestone fences. These scenic fences were built by slaves, between 1820 and the War Between the States.

Most of the fences were laid with a height of from two to five feet, with a thickness averaging three feet at the base, tapering to 18 inches at the top. No mortar was used when these picturesque walls bordering many well-kept Thoroughbred farms were built. Despite no mortar, these century-old fences stand firm, withstanding the weather year after year.

There is something in Kentucky to interest everyone.

There's always good fishing in Kentucky Lake, Dix River, the tributaries of Dale Hallow, beautiful Lake Cumberland. All are equally favored.

For those who enjoy horseback riding, the eight Kentucky parks offer well-marked riding trails. One of the most interesting locations for this group are trails among the huge natural rock bridges in Natural Bridge State Park. The scenic trails scattered across the state parks are another of the reasons that Kentucky is a shutterbug's delight . . . especially in the autumn when the landscape is a panorama of brilliant hues.

Still another of America's most famous attractions, Mammoth Cave National Park comprises 51,000 acres of picturesque hills and valleys as well as a stretch of the beautiful Green River. The vast network of subterranean corridors, including such spectacular features as Echo River, Crystal Lake, Frozen Niagara and the unique Snowball Dining Room is rich in history, geology and natural beauty. Surface trails along the Green River Bluffs provide an opportunity to snap birds, flowers and wildlife against the brilliant background of autumn foliage.

Kentucky's mountain region is particularly beautiful at this time of year. Your picture record of Nature's abundance and the footprints of history across the state will form one of your richest and most fascinating Convention travelogues.

Historic Duncan Tavern, recently restored, the great twenty-room stone inn on Public Square, Paris, drew in 1788, such travelers as Daniel Boone, Simon Kenton, Michael Stoner and Col. James Smith. The ballroom, billiard room and great kitchens where venison once turned on spits, today draws visitors from around the world.

(Continued on page 53)



# What's Wrong With This Picture?

## *Some Notes on Judging*

### *2 Quantitative*

By Irving A. J. Lawres

*Last month we made certain qualitative observations about judging. Now let us turn to quantitative considerations, particularly scoring.*

Judging of internationals today, especially the color slide exhibitions, has become a near superhuman task with as many as 3,000 or more pictures to be judged in one or two days. Considering the difficulties, the judges usually do a good job. The matter of scoring, however, whether in the case of an international or a monthly club contest, is always something of a problem. The purpose of this second instalment is to suggest a partial solution.

When scoring a large number of slides for an international (or an equivalent number of prints), should a judge compare each slide with all those he has seen in his lifetime or only with those in the competition?

The first alternative leads to some weird conclusions. If a judge is to match a slide against all those he has previously seen, then the most experienced judge would have to give the lowest scores. Conversely, the least experienced judge would have to give the highest scores. Ridiculous conclusions, perhaps, but they proceed from an untenable premise.

The second alternative, it would seem, is the only sound and just one, i. e. that each slide is competing only with such other slides as have been entered in the competition.

Then how can judges start scoring without having seen all the slides? The scoring is usually begun after running off "a dozen or so" in order to "get an idea of the level of the show." This short run is a tacit admission that the judges need to see slides before starting to score, but the trial run is inadequate in number and likely to be misleading because it is probably not a random sample of the entries, as can be seen from a glance at international processing.

Processing committees usually break a contestant's four entries into groups A, B, C, D, so that his slides will not follow one another in the judging. However, within each group, the slides are usually kept in numerical order as received, 1A, 2A, 3A, etc. Thus the first dozen slides shown will usually be the first received by the committee. They might be complete rejects from another exhibition. It is possible, furthermore, that those who submit early to exhibitions may be the less experienced competitors. We don't know, but it does seem that the first dozen or first fifty are not only too few but are not a proper cross section.

Really to be in a position to score, the judges should

first see all entries but to view 2,400 slides at the rate one every five seconds would consume 3½ hours. If half the slides were shown, perhaps the same purpose would be achieved, but nearly two hours would be required. Showing one-quarter of the slides might be a satisfactory compromise. The sample would be reasonably large and would include one slide from each contestant. While an hour would be needed, this would not all be lost time. Having seen a large cross section, the judges might then proceed with greater dispatch. They might also have a better notion of what is average, below and above average for the show they are judging.

*For each competition there is an average slide or slides and they should be assigned the average score.*

The average score depends on the scoring pattern chosen. If there are three judges with paddles or electric scorers having numbers 1, 2, 3, 4, 5, then 3 should be the average for each judge and 9 should be the average score for the panel with six scores below average: 3, 4, 5, 6, 7, 8, and six scores above average: 10, 11, 12, 13, 14, 15. Thus, the range of scores should always be uneven in number so there can be a clear cut median or middle score—with an equal number of gradations above and below.

The number of slides scoring above average should be about the same as below average, with relatively few at the extremes of the scale and with the greater number clustering around the median or middle score. This is inherent in the nature of things and is true whether we are dealing with heights, ages, intelligence, annual incomes or corn yields per acre. Admiral Sims, years ago, complained that the Navy in evaluating officers scored nearly all of them above average which, he noted, was an arithmetic impossibility. Conversely in scoring shows, judges sometimes seem to think that the great majority of slides are "below average." Observe, for example, the pictorial slide scores from one International as shown in the table. There were 1,846 slides judged with possible scores of 3 to 15. Hence, 9 was the middle score and should have been given to slides that were average for that show. But note that the judges scored 89% of the slides below average! They gave 138 slides a score of 9, the middle score. They scored only 69 slides above 9 and 1,639 slides below 9. There were no scores of 13, 14, 15. The judges did not use the top 23% of the scale at all and they put only 1% of the slides in the top 40% of the scale!

Why is a better distribution desirable? A more



**Distribution of Actual Scores  
in a Color Slide International Judging  
and a  
Theoretical Distribution Showing  
Symmetrical Pattern**

| Score | Actual Scores |            | Theoretical Scores |            |
|-------|---------------|------------|--------------------|------------|
|       | No. of Slides | % of Total | No. of Slides      | % of Total |
| 3     | 43            | 2.3%       | 3                  | 0.2%       |
| 4     | 166           | 9.0        | 15                 | 0.8        |
| 5     | 343           | 18.6       | 50                 | 2.7        |
| 6     | 454           | 24.6       | 120                | 6.5        |
| 7     | 389           | 21.1       | 200                | 10.8       |
| 8     | 244           | 13.2       | 310                | 16.8       |
| 9     | 138           | 7.5        | 450                | 24.4       |
| 10    | 50            | 2.7        | 310                | 16.8       |
| 11    | 17            | 0.9        | 200                | 10.8       |
| 12    | 2             | 0.1        | 120                | 6.5        |
| 13    | 0             | .0         | 50                 | 2.7        |
| 14    | 0             | .0         | 15                 | 0.8        |
| 15    | 0             | .0         | 3                  | 0.2        |
| Total | 1,846         | 100.0%     | 1,846              | 100.0%     |

thorough judging job is done when the whole scale is used—3 to 15 in the instance cited. Otherwise the scoring process suggests a thermometer that does not measure above 60. It gives no proper separation of the warmer temperatures. Similarly, proper separation of the really better slides is not accomplished unless the whole scale is used.

With better distribution, it should be easier to make up a show and to select the ribbon and medal winners with a more authoritative touch. The medal slides should be right up in the 14's and 15's but in the judging we have charted, no slides got 15, 14, or 13 and only two out of 1,846 got 12.

There probably are several reasons for low scoring but two stand out:

1. The erroneous notion that a slide in competition with all others made to date instead of with those being judged.

2. The tendency to vote conservatively at the beginning because the judges do not know what is yet to come. Once the pattern of low scoring is set, it must be continued or the higher scores given later will knock out good slides previously scored on a conservative basis.

The effort to overcome excessively low scoring should start with the Committee Chairman. Even though he hates statistics and thinks all statistics lie, he should understand that in running a show he is unavoidably dealing with statistics and arithmetic. He, or his Committee, must select a scoring system. He must explain to the judges what that system is. He could go a little further and lay down a few basic principles that would tend to give some consistency to scoring methods.

The Chairman, for example, would explain to the judges that they have numbers 1 to 5; that number 3 is the middle score and should be given to the slides that are *average for this competition*; that there should

be about as many scores above average as below; that, while most scores will tend to cluster around the median, the numbers 1 and 5 are part of the scale and should be used; that there are probably as many slides two grades above average as there are two grades below and that they perhaps should vote as many 5's as 1's; that to become familiar with the level of the show, 25% of slides will be shown; that this showing will require less than an hour; that it will save time later in facilitating scoring with greater confidence; that it will assist them to decide about where the average lies, what slides should be voted 3, and what slides should get 1, 2, 4, 5.

Most of the above discussion has been in connection with internationals, but some points also have applicability to club judgments. For example, the idea of seeing all the slides before beginning the elimination. In judging at clubs, we like to comment on each slide as it appears, mentioning its good points, and suggesting, if we can, how it can be improved. We give no intimation of its ultimate disposition. Thus, each slide is held for one round so the audience as well as the judge has a chance to study all the slides and to discuss them objectively without making irrevocable decisions. In the meantime, the audience and judge are making up their minds.

In the second round it is not necessary to comment again. A slide is dropped by a flash signal to the projectionist to pass on. A slide is held by saying, "Hold." This, we believe, is a more positive and affirmative way of judging than the more conventional approach of dropping slides on the first round and making critical comments as the slides are eliminated. This method keeps all or most of the comments together and affords the good slide as full a discussion as one which will not survive. It goes quite quickly after the first round. Audiences seem to like it. After all, is not each slide held for one round, and no slide really dropped—just not held?

It is true that no reason is given for passing over a slide. However, if it is over-exposed, too busy, or otherwise obviously below standard, these deficiencies are mentioned in the original commentary. But no specific excuse is given for dropping a slide and here we must have recourse again to a principle enunciated before, that a judge should have the right, particularly in dealing with the better slides, to make his selection on the basis of his personal preferences as of that moment of time.

If a judge is required to give a clear cut reason for eliminating each slide, he will ultimately have to look for specks in the corner and for specks that are not there. The primary purpose of criticism, as we saw from Professor Winchester, is the "intelligent appreciation of any work of art." Criticism that descends to adverse comment concocted to justify the elimination of prints or slides emphasizes the "What's Wrong With This Picture," attitude. Its picayune, negative nature can minimize pleasurable appreciation and stifle the spontaneous instinct so essential to creative photography.

# European Vacation

*Germany, Switzerland, France, Italy and Holland*

By Ernest Silva

A European vacation is the dream of many people residing in the Americas. For two of these dreamers it became a reality. My wife, Mary Alice, and I had been dreaming of such a vacation for several years when we received word from her sister, whose husband was with the U. S. 11th Cavalry in Kentucky, that they were to be transferred, in about six months, to Regensburg, Western Germany. This was wonderful news for us as we had been planning to visit them in Kentucky, but now decided we could "kill two birds with one stone" by paying them a visit in Regensburg and seeing some of Europe while there.

Trips of this nature demand a great deal of planning. First we decided on our mode of transportation. With this settled we obtained passports from the nearest U. S. Embassy in Panama City, Panama. We decided to visit Holland, Western Germany, France, Switzerland and Italy. American citizens visiting these five countries need no visa, only a valid U. S. passport. Then we proceeded to obtain inoculations—smallpox, tetanus, typhoid and others. United States immigration requires only a smallpox vaccination when returning to the States, but we decided to get all possible shots. We would spend thirty days on board ships as the round trip from Panama to Europe via New York would be via water transportation.



Chamonix's Mer de Glace (Sea of Ice) 6265 feet above sea level, reached by electric mountain railway, is a sight spectacular beyond words.

We decided to keep our clothing, etc., to a minimum. Our tour of Europe would be during warm weather, July, August and September, so we packed summer weight clothes of nylon and dacron where possible to minimize cleaning and laundering problems. Both being avid cinematographers and I an avid, if not accomplished, still photographer we decided to take one 16mm Revere 103 camera and 12 rolls of Kodachrome for motion picture purposes. My still outfit consisted of a Kodak Medalist II with filters, a flash gun, light meter and 12 rolls of Verichrome pan film. The Medalist was chosen because of the large, 2½x3¼" negative size, and the camera is well suited to rugged handling.

We made no plans about how long we would stay in any one place. We would come and go as we pleased, if we liked a town we would stay, if not we would move on. The only reservations made in advance were round trip ship transportation from Panama to Holland via New York and return.

We arrived in Rotterdam after 15 days at sea. We had no trouble with customs in Holland. Our supply of film was more than the customs laws allowed, but we did not have to pay any charge. We boarded the first train available enroute to Regensburg, first stop on our European vacation. We purchased the train tickets aboard the ship. This advance ticket service is available on most transatlantic steamers.

The train trip to Regensburg was a delightful experience. There were quaint Dutch windmills, miles of beautiful dairy farm land, and the picturesque old German castles along the Rhine River were more breathtaking than we had imagined.

## ***Bavaria and Switzerland***

While visiting my wife's sister and family in Regensburg we made several trips by auto to various cities throughout Bavaria, the southeastern section of Western Germany, where Regensburg is located. We drove to Munich, the capital of Bavaria, noted for its beautiful architecture and many cathedrals. The Bavarian countryside, with its Black Forest, hop fields (used in the manufacture of beer), old castles and rolling countryside with small farms scattered throughout, is truly a wonder of mother nature. Regensburg, incidentally, is one of the oldest cities in Bavaria. It has a great many things to offer the camera fan and tourist. The cathedral where Martin Luther posted his "edict" is located here. The beautiful "Blue Danube" flows past this Bavarian city and in my opinion, the Danube is

more a muddy green than a beautiful blue.

After spending several weeks in and around Regensburg the clan (my wife, her sister, husband, their four small children and myself) decided we would motor to Switzerland in their '54 Ford. Planning the trip was a lot of fun. We decided to "do as the natives do". We would be on the trip for about five days. A camping stove and all food requirements would be taken along. This meant we would cook all our meals out of doors at little camp-sites along the roads. These camp-sites are provided in both Germany and Switzerland by the respective governments. Many European travelers or tourists carry tents, etc., and do all their cooking and living at these strategically located spots. We would stay in hotels during the night.

The first night was spent at Stuttgart and the second at Schaffhausen, Switzerland. A few miles from Schaffhausen we saw the Rhine Falls, largest waterfall in Europe and a breathtaking sight. We then proceeded on to Zurich and thence to Lucern. The third night we stayed in Neuenkirch (Newchurch) a few miles from Lucern. Several days were spent visiting Lucern using Neuenkirch as a base of operations. This area is a photographer's paradise with the beautiful snow-covered mountain ranges, two of which are Pilatus and Rigi-Kuln. My wife purchased a very fine Swiss music box in Lucern.

We left Lucern and proceeded to Stein-am-Rhine. This quaint Swiss town is probably one of the most photographic in Europe. The sides of houses in this village are painted with huge murals depicting historic events which took place here. The paintings are vivid in color and therefore a wonderful time can be had by the photographer shooting color. The visit to Stein-am-Rhine completed our motor tour of northern Switzerland. During our drive to Regensburg we came upon one of the most beautiful castles imaginable. The castle is "Castle Hohenzollern" and it is interesting to note that the last German Kaiser, Wilhelm, was from the Hohenzollern family. We were told he lived in this very castle. We photographed the castle from every possible angle. Located atop a high hill it was a thrilling sight, indeed. We continued our journey and spent the night at Dachau and then on to Regensburg. The motor trip was far superior to train or bus travel. We saw a great deal of country and when we wanted to photograph—just stop the car. The cooking of meals out of doors was a wonderful experience and worked out very well. All of us came to the same conclusion: A great and wonderful trip we shall never forget.

We spent another week with my wife's sister and her family and then began our last jaunt through Europe. We traveled from Regensburg to Heidelberg via rail. Heidelberg is a Mecca for all who love romantic environs. Mark Twain called it "the last possibility of the beautiful." The University of Heidelberg is the oldest in Germany—founded in 1386. The Castle, Heidelberg's most famous landmark, overlooking the city and Neckar River valley is a photographers dream. The beautiful gardens are breathtaking. The castle was ruined in the wars of 1689-93 but some of the buildings have been restored. There is a large "Fass" in the



Bridge of Sighs and Dungeon, Venice, Italy. Gondolas skim over the canal beneath this famous bridge.

castle. This gigantic barrel can hold 55,000 gallons of wine. Perkeo, the Court Jester lived in the castle some 250 years ago and, it is said, consumed 20 bottles of wine daily. Heidelberg was also the setting for the motion picture "Student Prince." After three days in romantic Heidelberg we were off to Paris, France.

### *Gay Paree*

Most people have heard of the main attractions of Paris—Eiffel Tower, Arch of Triumph, Notre-Dame, etc. We had planned to stay only a day or two but found so many interesting and photographic sights our visit was prolonged to five days. We visited the Eiffel Tower, Arch of Triumph, Opera, Tuileries Gardens, Notre-Dame and countless other historical places. Avenue Champs Elysees appears to be the widest street in the city and with Tuileries Gardens at one end and the Arch of Triumph at the other was a spectacular sight, indeed. These things were visited during the day. During night hours we attended three



Stein-am-Rhine, Switzerland, where history of the area is re-created in the form of colorful paintings covering the sides of houses in this unique Swiss town.





The "Clock of Flowers" located in Geneva. The face of this electric clock is fashioned from beautiful, living, colored flowers.

or four night clubs, among which was the world famous Lido, where incidentally, cameras are taboo.

### *Geneva and the Alps*

Geneva, often called "The Swiss Riviera," is located but a few hours drive from Mont Blanc, Europe's highest mountain. The capital of Switzerland, it is located on beautiful Lake Lemman (Lake Geneva), from which the swift flowing Rhone River takes its departure. The European headquarters of the United Nations is situated here. Geneva's world famous fountain, located on Lake Lemman, is a jet shooting 110 gallons of water per second 426 feet above the lake with a power of 1360 horsepower. It is one of the photographic wonders of this Swiss city. Other notable landmarks are the International Red Cross headquarters; Park de la Grange, containing 26,000 rosebushes of all varieties; St. Peter's Church, whose foundations were laid prior to 1150; and the University Garden wherein is located the Monument of the Protestant Reformation; the many monuments surrounded by beautiful multi-colored flower gardens; and the fully electric, complete with sweep second hand, very large clock fashioned entirely of beautiful living flowers of different colors. After several days of sightseeing in Geneva we ventured via bus to Chamonix, France, a three hour drive from Geneva. Dickens once said "Mount Blanc, the valley of Chamonix, the Mer de Glace and all the other marvels of this admirable region surpass by far our most extravagant hopes. I can imagine nothing, in nature, more astounding and more sublime." May we add our most hearty concurrence. The view of surrounding mountains is breathtaking. We decided to take a ride on the world's highest cablecar. This car takes you from Chamonix to L'Aiguille du Midi, 12,700 feet high—and believe me, it is a most thrilling ride. The view from snow-capped du Midi is terrific, with Mont Blanc 1,300 feet above and the beautiful valley of Chamonix thousands of feet below. A camera is a must on this journey. Our final excursion from Chamonix consisted of a ride, by electric mountain railway to Mer de Glace (Sea of Ice) 6,265 feet above sea level. The thirty minute, one way, ride was thrill-

ing. The Sea of Ice is a mighty glacier spectacular beyond words. After completing the trip to Mer de Glace we returned to Geneva. Having taken in the sights of Geneva and the surrounding area in our four day visit we departed for Venice, Italy.

### *Venice*

We arrived Venice after a train ride which included some very beautiful southern Swiss countryside. Venice is a unique city. Cars may reach it by a bridge which crosses several miles of lagoon, but cannot proceed beyond the square of Piazzale Roma, where thousands can be parked. From Piazzale Roma you must proceed on foot or by water. The canals, along which the gondolas, speedboats and other craft skim, wind among 118 islands which are connected by more than 400 bridges. The "main street" of this unusual city is the Grand Canal, widest in the city, spanned by three large bridges among which is the world famous Rialto Bridge. The Piazza San Marco is the heart of Venice. It is the meeting place, and has been for centuries, of visitors to this Italian city. A few of the famous Venetian landmarks are: Basilica of San Marco, a blending of Romanic and Byzantine architecture; Bridge of Sighs, and connecting dungeons; Frari Church, where Titian's masterpiece "Madonna dell'Assunta" hangs; Palace of the Doges, sumptuous residence of former Venetian Republic rulers; and the tower at Piazza San Marco, tallest structure in Venice. You will not want to miss a trip to Lido, a long slender island which protects Venice from the sea, with its world famous bathing beach, casino, tennis courts, etc. The Venice Film Festival takes place on this magnificent island. Our three day Venice visit completed, we departed via rail for Regensburg by way of the Brenner Pass and Innsbruck, Austria.

We spent a few days in Regensburg—then entrained to Rotterdam, Holland.

Our last four days in Europe were spent sightseeing in Rotterdam, a very modern city and one of the worlds truly large inland seaports. We embarked Rotterdam the 17th of September; thus our European vacation came to a close; but, our many pleasant memories shall be cherished forever.

### *Travel Hints*

The following comments may be of some value to future European travelers:

Travel light, you will have to carry your own luggage in many European towns and cities. We think travel via auto would have been better than by bus or train as much more can be seen and you can stop whenever or wherever you choose. Should we return we will most certainly travel by automobile. The trains in Europe are very fast and almost always on schedule. First class train travel is best as you are generally sure of a seat; whereas second class cars are crowded, usually with standing room only. Kodachrome 16mm film is difficult to find. Bring enough with you and avoid disappointment. Kodak 8mm, and still film is plentiful although priced higher than in the U. S.

(Continued on page 53)



# P S & T Supplement

TECHNIQUES DIVISION  
SUPPLEMENT  
For ALL  
DIVISIONS

Editor: Ira B. Current, FPSA, 26  
Woodland Road, Binghamton, N. Y.

## Editorial

Most members of the Photographic Society of America were probably not fortunate enough to hear the lecture given by Mr. Ansel Adams upon his receipt of the Brehm Memorial Award in the George Eastman House on November 14, 1958. This award, sponsored by Delta Lambda Epsilon, the Photographic Fraternity of the Rochester Institute of Technology, was given to Mr. Adams for "significant contributions" to the field of photography.

PSA members, on hearing Mr. Adams lecture would, we think, have reached a more thorough understanding of the part that "techniques" contribute to the art, and thus real satisfaction in photography.

Most of us have been aware of the smoldering conflict that has been going on within our Society concerning the part that the Techniques Division now has to play. The Techniques Division might say that it is here to perform a service to all of the other divisions by designing and presenting new techniques (or processes and materials) that will make it more easy for the artists to do their work. On the other hand the Pictorial, Nature, Color, Stereo, Photo Journalism, or Motion Picture Divisions might each be saying that

they are more qualified to come up with their own techniques.

There is no doubt a considerable element of truth in both of these points of view, and much that has been printed on the part of the Society for the edification of its members contains new and workable techniques that were indeed developed by the artists. However, these can nearly always be found to have been based on fundamental work completed months or years before by the "scientists."

The truth of the matter is that most of our techniques are in need of upgrading, and the only way to do this is through the exchange of ideas, such as writing in the columns of the Journal. More of the long hair, undigested techniques have to be reduced to practice, and more of the "practicing photographers'" techniques have to be given scientific substance.

To get some idea of how important this can be, in relation to the practice of expressive photography, our members should read the text of Mr. Adams lecture in the March, 1959 IMAGE, the Journal of the George Eastman House of Photography.

IRA B. CURRENT, FPSA

# Technique Pointers

BY MAURICE H. LOUIS, FPSA

## The Final Point A Review of Child Photography

*My first Journal feature article appeared in June, 1951, and was titled, "Practical Pointers on Photographing Children." The encouraging reception it received prompted me to develop the material into a lecture program which was subsequently presented on two NLP Tours. So it is only natural that I hold the Journal in warm regard.*

In August, 1953, my "Portrait Pointers" series commenced and continued bi-monthly for nearly four years. When the old deadline bogeyman began to haunt me, I decided to give my pen a rest. The vacation lasted only a month! As the newly reconstituted Techniques Division was in need of material for its PS&T Section, I volunteered to provide a quarterly column.

Now, after two more years, I feel that my writing has run its course. It is rather fitting that the subject of this leave-taking article be similar to my first which appeared in the Journal eight years ago, that of child photography.

AMATEUR PHOTOGRAPHERS SHOW LITTLE interest in adult portraiture. On the other hand, most take pictures of children, with a considerable number enjoying exhibition success. The reasons are fairly obvious.

It is a natural emotion for adults to respond to children. If youngsters are not available as models in the photographer's own home, a walk down the street is bound to produce some. Most children are extroverts, hence, enjoy having their pictures taken. Unlike adults, they are rarely self-conscious and natural expression is easy to obtain. Better still, photographs of children are universally appealing. Even the usually unyielding salon judge is captivated by an occasional portrait.

Child portraiture allows the choice of a wide variety of approaches and techniques. Such pictures can be made with virtually any camera and light source. The use they serve is many and varied: illustration, documentation, journalism, exhibition, competition, and to record.

Maurice  
H.  
Louis,  
FPSA



Jules Alexander

This article will strive to show the especially broad scope of child photography but it can hardly be considered all-inclusive. Due to format and reproduction requirements, and limitation of space, some representative types have had to be omitted.

The nine contributing photographers are as varied as the pictures themselves. They are male and female, teen-age and old hand, amateur and professional, residents of our own country and overseas. From the data they furnished me, I have tried to weave an interesting and informative commentary.

#1. ANN-MARIE GRIPMAN, APSA, ARPS, Goteburg, Sweden, is proof that photography can be both a vocation and avocation to a person. In her country Mrs. Gripman is recognized as one of its outstanding professionals, while

amateurs the world over have viewed her child portraits in international exhibitions. She helped organize the Photographic Society of Goteburg and is still an active member.

Mrs. Gripman's studies have a very distinctive style, one which might be considered contrary to today's trend. "Breaking Point" is an excellent example of these high key portraits. Blending (sometimes vignetting) the light-attired subject into the white background minimizes unimportant matter and places major emphasis on the large head. But what holds the eye is the expression Mrs. Gripman is able to elicit from her young subjects.

Avoiding "dollish" pictures, Mrs. Gripman attempts to capture those odd, fleeting expressions which occur at unguarded moments, such as during crying, yawning, etc. She has tried both flash and strobe but did not care for the "frozen" effect they produced. Hence, Mrs. Gripman has returned to the use of blue incandescent bulbs with which she experiences no difficulty in catching peak expression at 1/25th second.

Transferring children's delicate form and skin texture to film and again to paper, without losing any of its luminosity and elasticity, is a real challenge to all portraitists. This is especially true in large head studies. That Mrs. Gripman has been eminently successful in this is due to her skill in lighting. It is patterned after natural illumination which comes from one source.

To obtain this effect, three diffused 1000-watt Mazdas, in a trough, are suspended from the ceiling over the camera. They produce soft, shadowless, overall illumination. A modeling light is placed close to the camera and slightly above eye level, while the white background is lighted from each side. Actually this is a simple arrangement and can easily be duplicated with amateur equipment.



Mrs. Gripman has replaced her long-faithful Graflex with an ingenuous Swedish mirror reflex studio camera. Fully automatic and operated by electricity, it makes nine  $2\frac{1}{4} \times 3$ " exposures on a sheet of  $18 \times 24$ cm. Ilford HP3 film. This is developed in DK-50, with a double amount of Kodalk, and Opal G is her preferred paper.

#2. ANNE BRENNAN, NEW YORK CITY, is best known for her candid, outdoor studies of children. An active member of the Village Camera Club, her photographs are representative of the contemporary approach in that *content* is considered to be the primary requisite. She believes that unless a print can communicate something of significance to viewers, perfect *technique* (quality and composition) will have gone for naught. A fitting analogy would be the pianist who could play scales to perfection, but until he was able to use this flawless technique in concerto form his music would be meaningless.

I know of few amateurs who derive such enjoyment and satisfaction from their photography as does Miss Brennan. To her, it is a very personal means of expression—one which "comes more from my heart than my mind." This enables her to communicate her emotional response to human subjects with deep sensitivity.

In her print of "Kathy," Miss Brennan has selected a much different treatment and technique than Mrs. Gripman. Here, the subject's pensive, petulant expression is underplayed in a scene composed of a number of closely related elements. Wind blown hair and smudgy face are indicative of a youngster at play, with the trees and held flower setting the locale. The odd markings of the birch trees and the splattered sunlight compliment each other, their effect heightening interest and mood.

Miss Brennan used a Rolleiflex with #120 Verichrome Pan film exposed  $1/100$ th sec. @ f:6.3 and developed in Harvey's 777. Omega enlarger, Velour Black-T2 developed in Dektol.

#3. FLORENCE M. HARRISON, APSA, ARPS, Redondo Beach, Calif., enjoys an enviable pictorial exhibition reputation and her print, "Oriental Flowers," is one which has contributed to her successful record.

What makes a portrait acceptable to salon judges? Some say it must possess pictorial quality. Unfortunately, this answer is not very helpful to the less-experienced because few agree on the definition of "pictorial" as applied to portraiture.

Examination of portraits hanging in exhibitions reveals that they fall into three general categories. There are those which rely predominantly on expression,

those which simulate a story or action and finally, those in which characterization is conveyed by costume, ornamentation, etc.

Unfortunately, all too often, photographs in the latter group turn out to be of "characters," instead of being character studies. It is obvious to all that the subjects are play-acting or the representation is false or unrealistic.

So take a lesson from Mrs. Harrison's print if you wish to avoid the pitfalls in making this type of portrait. In keeping with an oriental motif, she exercised great care in the selection of her model, attire, decorative accents. Even the background is in key with the theme.

Mrs. Harrison normally uses three electronic strobes but this time added two more units to illuminate the background. The main was high and right of the camera, a diffused fill on opposite side and close to the lens, and hair light to side-rear of the subject.

Camera was  $4 \times 5$ " Graphic with Kodak 205mm. lens. Royal Pan exposed  $1/1000$ th sec. @ f:32 and developed in Harvey's 777. Cold light enlarger, Ansco Ardura paper developed in Dektol.

#4. CHARLES E. COFFEE, MINOT, NORTH DAKOTA, was one of the grand award winners in last year's 13th Annual Kodak High School Photo Contest. The seventeen year old student's print, "Railing Rembrandt," topped 11th grade entries under the classification of "People."

An examination of photographs made by talented teen-agers will be illuminating in that they reveal a "lively awareness of the signs of human character and a real sensitivity of the world around them." Their refreshing approach belies the theory that keen perception is the result of experience alone. The rapid increase of interest, the greatly improved quality of their work and the scope of their accomplishment can only mean that these young people will be a stimulating factor in amateur photography a few years hence.

The ability to "see" good subject material is a trait most photographers find difficult to develop. Coffee was quick to recognize that the back-lighted little girl, so engrossed in her "painting," would make an interesting picture. An understanding of basic lighting prompted his use of a white shirt to act as a reflector, thus preventing the face from appearing in shadow.

Coffee used a Minolta Autocord with #120 Verichrome Pan film exposed  $1/50$ th sec. @ f:11 and developed in DK-50. A small portion of the negative was projected in an Omega enlarger, Ansco Cykora-J2 paper developed in Selectol.



#5. JAMES NURMI, PAINESVILLE, OHIO, is another winner of a high school contest. He took first prize in the Portrait Class, for 7th to 9th graders, in the 31st Annual Scholastic-Ansco Photographic Awards of 1958.



Nurmi's photograph, "Bill," must be characterized as an abstract representation of an individual and not a recognizable likeness. The fourteen-year-old student showed acute imagination in

visualizing this picture but it was his mastery of technique which made possible effective presentation of an unusual idea. The subject was posed behind a beaded glass school door, with a #2 Photoflood placed on each side of him for illumination. A meter reading was taken of "Bill's" image on the glass.

Nurmi used a 4" x 5" Graphic with Royal Pan film exposed 1/50th sec. @ f:11 and developed in Ethol UFG. Omega enlarger, Medalist-G3 paper developed in D-72.

#6. JOSEF A. SCHNEIDER, NEW YORK CITY, needs little introduction to most amateurs for he is this country's best known photographer of children, especially in the fields of illustration and advertising. His two books, "Child Photography the Modern Way" and "Child Photography Made Easy," are recognized texts which have stimulated and instructed innumerable aspiring portraitists of youngsters.

Reproduced here is one of Mr. Schneider's older photographs which he believes to be one of his best. It can be termed as being triple-threat in that it possesses the unique qualities of appealing to parents, the public and exhibition judges. While it appears to be a candid pose, it was actually made under formal studio conditions. This underlines the point that it is not important *how* a picture is made but *what* it communicates.

During his career Mr. Schneider has used many kinds and type of equipment but his methods have remained fundamentally the same. This photograph (#6) was made with three Photofloods, in homemade reflectors, and a 4" x 5" Graflex. Today Mr. Schneider employs electronic flash with a Hasselblad or Mamiya "C" Professional camera. Ektacolor, he finds, is increasing in demand, with Panalure being used for B&W prints.

Mr. Schneider has developed a three-unit arrangement which can be successfully used for all lighting sources, any tone background, with color or B&W. Naturally, the set-up can and should be varied to suit the subject and the effect desired by the photographer.

Placement of the main is a little to one side of the camera and about a foot and a half above eye level. If properly placed, no fill-in is normally required. Two lights, at different levels, are to rear and each side of the subject. They set the child apart from the background, illuminate the hair and further the feeling of depth and roundness.

Mr. Schneider prefers dark backgrounds because they "provide an exciting sense of dramatic isolation for any pink-skinned child." He further states that they are a simple solution for unwanted shadows, as well as im-

parting impact and print brilliance. If desired, a lighter background can easily be obtained by illuminating it.

#7. W. M. WOLFF, BROADVIEW, ILLINOIS, has effected a pleasingly different portrait technique. Illustrated by his print, "The Artist," subjects are purposely kept small and isolated against a white, seamless background. As can readily be understood, the success of this presentation relies on a large format, hence, Mr. Wolff makes his prints in 16" x 20" only.

Lighting is interesting, being a combination of direct and bounce strobe. 275 watt-second units, one on each side of the camera, reflect light off the ceiling and are used for general illumination. In the print shown here, a 180 w/s unit was located to right-rear of the subjects, its direct beam creating necessary highlight accents. Many bounce light photographs lack impact but in Mr. Wolff's portrayal he has projected an appealing story with simplicity, clarity and directness.

Mr. Wolff used a studio camera with 5" x 7" Panchro Press "B" film exposed 1/1000th sec. @ f:16 and overdeveloped 25% in DK-50. Enlargement in Beseler with cold light, Kodak Polycast paper developed in Dektol.

#8. MAURICE H. LOUIS, NEW YORK CITY. As an example of what is sometimes referred to as a formal or conventional portrait, I have used one of my own. Often maligned, this type of photograph needs no vindication on my part. The classic head and shoulder pose was used by artists long before the first camera portrait was made over a hundred years ago. It has stood the test of time!

The record or personal portrait fills a necessary need and specific purpose. In simple, straightforward manner, it attempts to present a natural, faithful picturization of an individual, yet one incorporating something of the subject's personality and/or character.

Lighting and expression are the Siamese twins which evoke the mood of a portrait. In this print of "Ward Jones," we find that illumination of the subject and background has been kept in harmony with the cheery, animated expression. Informal attire was appropriate for this particular youngster and in keeping with the mood of the picture.

Three 500-watt T20s were used for main, fill and background, the latter being an Army blanket. Photograph was made in client's home with a 2 1/4" x 3 1/4" Medalist I. Kodak XX #120 film exposed 1/25th sec. @ f:8 and developed in Microdol. Omega enlarger, Medalist-J2 paper developed in Selectol.

#9. DAISY WU, APSA, ARPS, HONG



KONG, made this photograph of her two sons, Francis Junior and Roy, especially for this article and I am indeed appreciative. It is not only an excellent storytelling portrayal but it will serve to acquaint PSAers with the youngest of the five Wu children.

Taken prior to the Chinese New Year, Mrs. Wu has presented a scene in which the two boys are discussing the writing of holiday greetings. Like much of the work of Hong Kong pictorialists, this photograph rates high in appeal because of its human interest. Its story is told with clarity and impact. This is due to overall sharpness, punchy lighting and elimination of all but necessary elements. Mrs. Wu has used her usual electronic strobe units, one next to the camera and two to side rear of the subjects.

Junior, the one with the darker clothes is 10 years old; Roy is 9. Can you see the hole in Roy's new padded clothes? He burned it accidentally while burning fire crackers on Chinese New Year.\*

Camera was Hasselblad with 150mm. Sonnar lens, #120 Ilford HP3 film developed in Microdol. Enlargement made on Agfa Brovira glossy paper developed in D-72.

FROM THIS ONLY PARTIAL REVIEW OF child photography it should be quite evident that there are many styles and types of such portraits and no single one can possibly serve every taste and requirement. This very fact is what makes photography so exciting and appealing to amateurs in that it allows wide latitude of creative expression.

Individuals will have specialized interests and personal preferences but these should not destroy or distort their objectivity. As intellectual maturity is achieved through experience, knowledge and tolerance, so is photographic maturity. Inability or refusal to understand and appreciate the viewpoint of



others will be reflected in one's own picture-making and will prevent an unbiased appraisal of another's work.

During my eight years of *Journal* writing, I have tried to stimulate and guide, never to coerce. The ideas and methods expressed have been personal ones, binding only on me. Yet there has been a recurrent theme—the broadening of one's photographic vision. It has been

an exhortation to explore, to examine, to assimilate—aesthetically, as well as technically. If I have been able to convey to readers the importance of such a philosophy, my mission has been achieved with rewarding compensation.

\*The eldest of the Wus' 5 children Gwynne, was married in Hong Kong last November. The second eldest, Sylvia, is married and lives in Sunnydale, California. The third is Linda, who captivated the hearts of PSAers when she accompanied her mother on her NLP tour in 1957.

## Revised American Standard For Measuring Hypo Content

Processors recognize the necessity for the thorough washing of film to remove the fixing bath constituents. Traces of residual sodium thiosulfate (hypo), over a period of time, cause image instability. A comprehensive report on "Fixing and Washing for Permanence" was published in the *Journal of the Photographic Society of America*, by J. I. Crabtree, G. T. Eaton, and L. E. Muehler, in Vol. IX, Nos. 3 and 4, Mar.-Apr. 1943.

The newly revised American Standard, PH4.8-1958, describes the simple test method for measuring thiosulfate. (An American Standard, PH 1.28, issued in 1957, specifies the maximum amount of sodium thiosulfate permissible for permanent records.)

The new standard differs from the previous standard by requiring that the testing be done within 24 hours of processing.

The amount of residual thiosulfate in

film is a useful index of film keeping even though other possible constituents of a fixing bath, such as sulfite or thiosulfate decomposition products, may also cause image deterioration.

The new standard, PH4.8-1958, "American Standard for Determining Thiosulfate Content of Processed Black and White Photographic Film and Plates" is available at a nominal cost from American Standards Association, 70 East 45th Street, New York 17, N. Y.



Figure 4 (b). The polyphemus moth is just coming out of enforced hibernation in an ice box. While fluttering on the stick it was brought to a cardboard frame in front of a background. The frame indicated focus and field. Thus, living insects show better the attitudes of specimens.

## Photomacrography of Insects

By H. Lou Gibson, FPSA

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JOURNAL OF THE  
BIOLOGICAL PHOTOGRAPHIC ASSOCIATION  
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Insect photography has not only the value of its own right but also offers the reward of training the photographer in photomacrography. For in addition to the ordinary photographic problems of controlling subjects that walk, run, hop, fly, squirm, or swim out of the picture, the photomacrographer has the special concern of making a compromise between depth of field and resolution. And the latter is one of the major technical considerations of photomacrography.

### Handling Subjects

The cardinal principle when dealing with live subjects is: bring the specimen to the camera, not the camera to the specimen. This is not as obvious as it seems.

The camera should be ready for the exposure before the insects are introduced. It should be focused on a dead specimen of the same or similar species; or on some object of comparable size. The flash or electronic-flash lighting units (which are the most practical for indoor and much outdoor work) should be arranged to suit the subject. The exposure (see Table I) should be calculated from previous data or meter readings off the hand or grey card and the shutter cocked.

Then the live subject can be dumped, chased or coaxed into the field. For example, a caterpillar can be urged up a twig with a camel's hair brush; two pieces of tape mark the limits of the field on the stick. A frame, such as a small picture-frame, or the edges of a hole cut in a cardboard carton serves to mark the field for lively moths, beetles, and the large "flies." These specimens should be chilled for about an hour (or more) in the food section of a refrigerator. They are then permitted to cling to a stick and quickly placed in position over the frame at a predetermined clearance for focus.

Subjects like ground spiders or scorpions (if I may take liberties with the title of this paper) can be chased into a small "landscape." Certain landmarks, like sticks or pebbles in the corners will indicate the field. Four pennies, just outside, are often helpful too. Aquatic nymphs can be positioned close to the front glass of a small tank by means of another sheet of glass. Water-surface striders can be confined to a photographic tray with four panes of glass arranged like a fence. The "bottom" can be built up like the "landscapes" mentioned before. Some insects, like mantles, can be coaxed with a meal into the right position and then remain there contentedly munching.

Many of the above expedients can be used indoors or outdoors. In addition, a flower outdoors is often an

**TABLE I**  
**Photoflash Lamp Guide Exposure**  
**Numbers for Close-Up Photography**  
(For bare lamps, no reflector, and distances in inches)

| Exposure Index of Film | Shutter Speed | Guide Numbers* for Lamps Shown |        |
|------------------------|---------------|--------------------------------|--------|
|                        |               | No. 5                          | No. 22 |
| 10                     | 1/25†         | 264                            | 384    |
|                        | 1/100         | 216                            | 324    |
|                        | 1/200         | 192                            | 264    |
|                        | 1/400         | 132                            | 192    |
| 40                     | 1/25†         | 544                            | 746    |
|                        | 1/100         | 456                            | 628    |
|                        | 1/200         | 374                            | 544    |
|                        | 1/400         | 272                            | 374    |

\*To calculate the effective  $f$ /number divide guide number by distance in inches between lamp and subject. If the effective aperture has to be a given value, the distance in inches can be found by dividing the effective  $f$ /number into guide number. Electronic flash units with same guide numbers (in feet) as the lamps given here, call for the same close-up guide numbers.

†Same guide number holds for open flash technique.

attractive lure for a subject, provided the photographer studies what is visiting what and then waits-out the action. Grass stems threaded through the plant growth can serve as a frame to indicate field and focus for some subjects. Of course, focal frames are useful, especially if the principle offered is to be departed from—you can chase some subjects with a focal frame. Yet even here, the best records often result from getting the subject to go into the frame, with the frame and camera on a tripod.

There are methods of anesthetizing insects with ether, alcohol, crystalline urethane, or with injections of cocaine. However, unless exacting dosage requirements are met the subjects contort to horribly unnatural attitudes under the influence of such drugs. Some of them "come out of it" easily and can be photographed in the process. However, most insects undergo violent convulsions during the coming-out period and these make photography impossible. The author prefers the chilling method—after all, it is a natural process, and a reasonably natural emergence is the rule. This recovery from enforced hibernation is sometimes rapid though; so the photographer has to be ready for the desired pose. A normal attitude should be readily forthcoming. There may be a puzzled expression on the subject's face from the rapid seasonal changes; but we are after a figure study, not a portrait.

There are two ways of arranging a dead insect. First there is the entomological style, in which the specimen is pinned or else positioned to reveal some key to its identity. An experienced entomologist can best arrange such a specimen. The second method is to pose the subject so as to simulate life. This

is tricky and requires careful study of a lifelike attitude. The antennae, in particular, are difficult to set in a convincing alignment. Both methods (but imperatively the latter) call for freshly killed specimens for best results.

In preparing a text book illustration, the artist will draw a perfect specimen, so why should not the photographer photograph an undamaged specimen for the first purpose? Obviously, a "cripple" is not good for the second. In many instances the only way to procure a good subject is to raise it. This is especially true of butterflies and moths.

### Optical Considerations

There are a few simple formulas that the photomacrographer needs. The first deals with magnification—data that must be noted carefully for each record. In handling the camera, the bellows draw must be set for the desired scale and focusing done by moving the entire camera or the specimen support. In this way, the lens does not shift and change the image size. The desired lens-film distance " $v$ ", for a given magnification " $m$ ", is:

$$v = (m + 1)F$$

where " $F$ " is the focal length of the lens. This indicates the bellows-length requirements for any magnification. Notice that as " $F$ " is decreased, " $v$ " decreases. Therefore, a lens of short focal length is often an asset when the camera has a short bellows.

It may be required to find the magnification obtainable with a given setup. Then we have:

$$m = (v/F) - 1$$

When the bellows draw and the magnification are known, a lens of the needed focal length can be selected from the following:

$$F = \frac{v}{m + 1} + 1$$

For exposure, resolution, and depth-of-field considerations the concept of the effective lens aperture must be employed. The effective aperture is: the relative aperture (the one marked on the lens, which is accurate at infinity and acceptable at ordinary distances) multiplied by  $(m + 1)$ .

The question often arises regarding the comparable merits of lenses with long and short focal lengths. Apart from the dimensional aspects of the camera, discussed above, there are only two considerations. First, the lens of longer focal length is used farther away from the subject. This gives more working space between specimen and lens and this sometimes lends better perspective. With regards to depth of field it should be noted that optically the amount depends upon magnification and effective aperture, not upon focal length<sup>1</sup>.

The second factor is covering power. In photomacrography the size of the camera or film is immaterial. The important detail is the size of the specimen. It should not be longer than the focal length of the lens, when ordinary camera lenses are used. For working with cine lenses, used on still cameras for relatively high magnification, the specimen should not be longer than half the focal length.

### Resolution and Depth of Field

With whole insects smaller than bees, the eye facets can and should be resolved. With larger ones, the segmental joints in the antennae, or fine pores or hairs on the body should be reasonably sharp. When extreme close-ups of parts of the specimens are photographed, the critical details will depend on the subject.

The resolution of an individual lens needed to accomplish these ends will depend on its quality. Therefore, first-class camera or enlarging anastigmats are imperative. *Sometimes a lens will work better if placed on the camera backwards.* This can be determined by photographic tests.

Besides the quality factor, however, there are certain basic optical effects that occur with all lenses. The resolution decreases as the effective aperture is increased (numerically, or decreased in size), because of diffraction phenom-

ena. Hence, the blissful stopping down that is done to increase the depth of field often decreases it and reduces the ability of the lens to resolve the desired order of detail.

As a result of this, one of the major tasks of photomacrography is balancing resolution and depth. This can only be done from experience and a guide can only be indicated in a general manner. The problem is further complicated by the fact that depth of field decreases with magnification. Therefore, there is a limit to which a subject of given form and size can be magnified and still record satisfactorily. For example, it is optically impossible, even with a "perfect" lens, to make a 14-in. x 17-in. print of a house-fly and have every detail over all the specimen correspondingly as sharp as it would be in a gargantuan fly. And if the sharpness is equalized throughout the image by extreme stopping down, then the print is unsatisfactory in resolution all over—unless it is viewed from the opposite end of a long hall, which would defeat the purpose of magnification. There is a need to keep "empty magnification" in mind for photomacrography just as is the case in photomicrography.

The author adopts the following criteria in reasonably critical work to avoid the effects of diffraction:

Aperture for maximum practical resolution—Monochrome: f/16; Color: f/22

Aperture for good compromise—Monochrome or Color: f/32

Aperture for maximum practical depth—Monochrome or Color: f/45

Commonly employed fine-grain films have an inherent resolution greater than color films, and therefore two values have been given in the first class above. The size of the camera need not be considered here, for it is the magnification of the image that is the ruling consideration in photomacrography.

Then, to juggle the factors of reasonable resolution and depth of field for practical magnifications, the following tabulation shows how large it is feasible to record insects of various sizes on Kodachrome Film.

|                                |     |
|--------------------------------|-----|
| Head of fruit fly .....        | X15 |
| Dorsal view of fruit fly ..... | X7  |
| Ladybird (small, dorsal) ..... | X3  |
| Wasp (dorsal) .....            | X1½ |
| Stag beetle .....              | X1  |
| Goliath beetle .....           | X½  |

### Acknowledgment

Several of the illustrations in this paper originally appeared in *Medical and Biological Illustration*, reference below. I wish to thank the editors for permission to reuse those illustrations here.

I. Gibson, H. Lou, Technical Considerations in Photomacrography, *Medical and Biological Illustration*, II, No. 4, 247, (1952).



Figure 1. The basic lighting set up for insect photography. The main lamp provides a natural single light source; mirror fills in shadows. Direction of main light should be such that desired details are modeled usually toward head of insect, slightly above lens axis. Sometimes a background light is useful. Here, card is illuminated to simulate sky tone; tilting it provides gradation. Background light should not shine into lens, but a little spill-over on subject can offer backlighting. Bare lamps constitute relatively small light sources, yielding crisp definition.





Figure 2. This shows the head of a wasp emerging from the pupal cell and what the lighting illustrated in Figure 1 can produce.

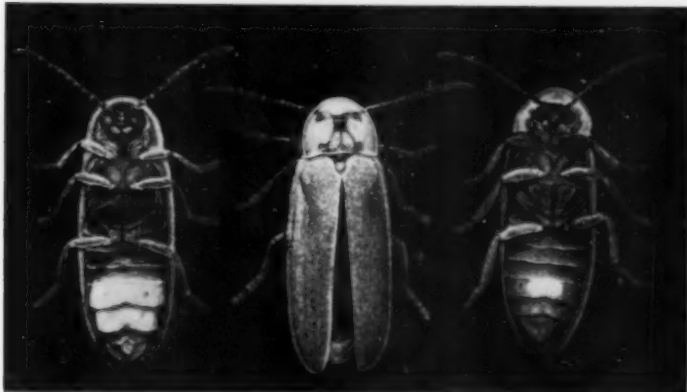


Figure 3 (a). The entomological style of record is shown in Figures 3 (a and b). Here are fireflies (*Photinus marginellus*) arranged to show keys to their identity. For lighting this type of subject, a "copying setup" is generally suitable. However, the lights should be in a plane about 1 foot ahead of the insect. This will give a little of the effect of a "top light" resulting in more natural-looking photograph.

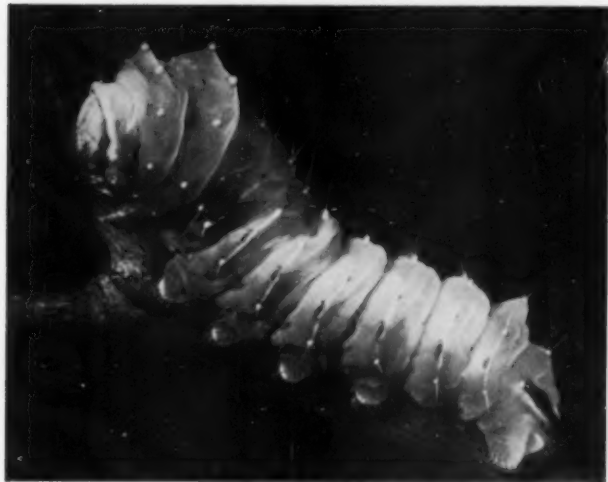


Figure 4 (a). This polyphemus caterpillar was chased up the stick, previously positioned for focus and marked for field.



Figure 7. Electronic flash was used here to stop motion of energetic, acrobatic spider (*Aranea sericata*) on its line.



Figure 3 (b). This is a harlequin beetle (*Acrocinus longimanus*) pinned and photographed from a close range to show detail in the elytra. The forelegs of this insect are much longer than its body and another shot would be required to show this feature.



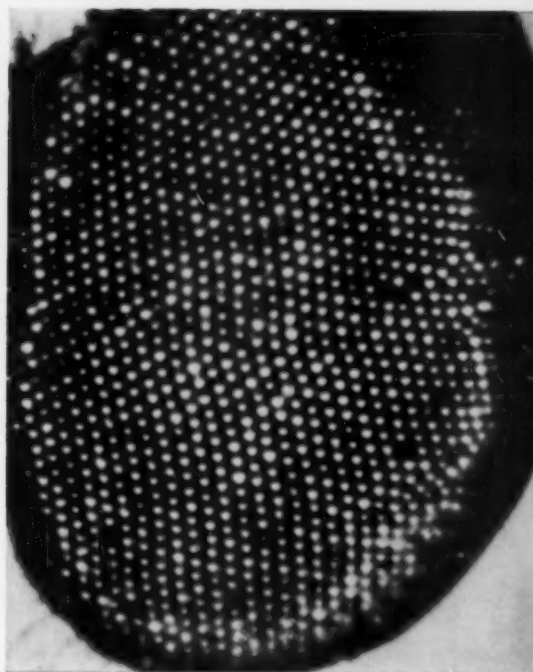
Figure 5. Certain short-lived insects can be found in a moribund state and are then quite tractable. Such was the case with this mosquito (*Mansonia perturbans*, Walker). Since it "could scarcely stand up" it was easy to overcome depth-of-field problems by spread-eagling the specimen. This is not a natural pose but it shows all details.



Figure 6 (a and b). Modelling clay used to support the "scenery", as well as sticks to cast judicious shadows, Scotch tape to soften highlights, foil (or a mirror) to provide fill-in illumination all shown in (a) often overshadow the poor little insect. Yet they are all important because the miniature set has to be treated like a large set for a commercial illustration. Relatively speaking, light-source sizes can be made comparable by using bare lamps for photomacrography, (sometimes clear to take advantage of the small filaments). And another point important in color photography is to avoid a "green studio", i.e., do not have an excess of green leaves all around the specimen because they will produce a bad color cast over the specimen. In (b) is shown the resulting simulated sunlight effect appropriate to this scarab (*Plusiotis gloriosa*) from Arizona. Here, crumpled lead foil provided "silver walls" to enhance the rare silver coloration in this insect.

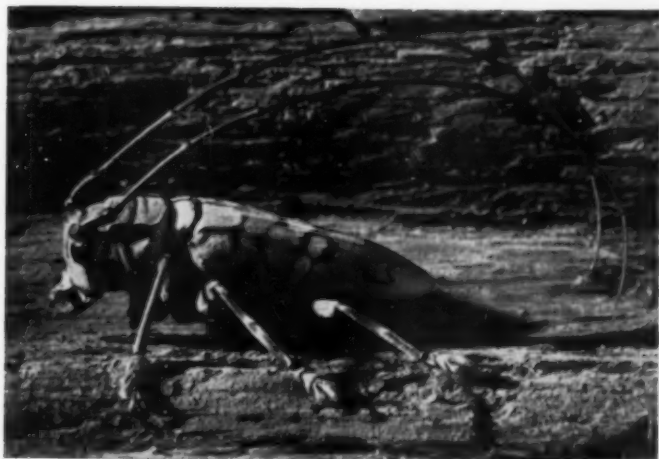


8 (a)



8 (b)

Figure 8 (a, b, c and d). The negative magnification selected will depend on the detail or part to be recorded. The image size on the enlargement will be governed by the intended viewing distance. These woodboring beetle records serve to demonstrate the point: (a) 110X, to record the structure of the individual eye components (done with a microscope); (b) 3X, to reveal the arrangement of facets on the eye; (c) next page, 1 1/2X, to show details of the head; and (d), next page, 1X, for the entire insect. Specimen reproduced here at 2X scale.

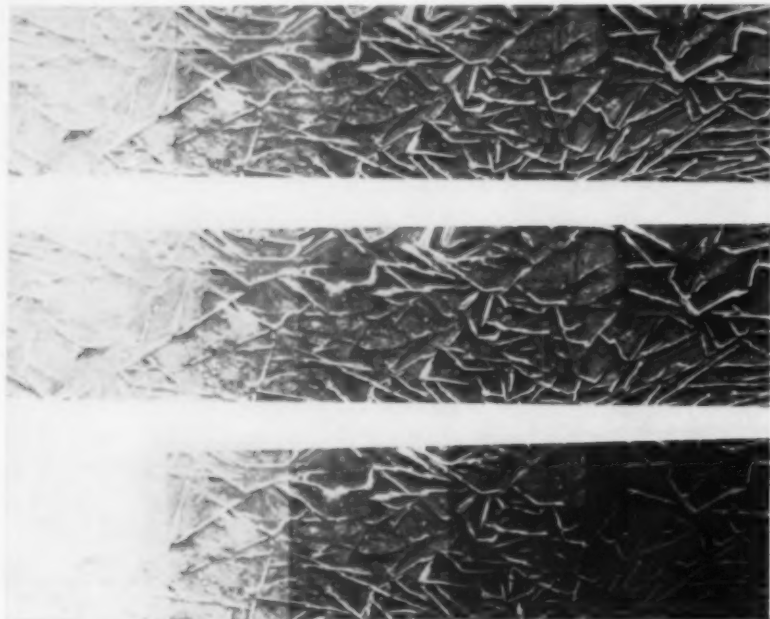


8 (c)

8 (d)

# Timing The Test Strip

By D. Ward Pease, FPSA, SPSE



The negative used to illustrate "Timing the Test Strip" was chosen because of its uniform over-all pattern (of sunlight on an odd crinkled surface of ice on a creek). The enlarging lens diaphragm was adjusted to give about the right exposure at 20 seconds.

Exposures, left to right:

Top strip 10 15 20 25 30 (even 5 second increments).

Center strip 10 14 20 28 40 (40% increments).

Lower strip 5 10 20 40 80 (each step doubles).

Notice that (in comparison with the center strip): The top strip has the first three exposures almost the same as the center strip, but the next two steps fall off noticeably in their addition of density. The bottom strip has wide, evenly spaced steps, but the first and fifth are wasted and the differences are too great in case the desired exposure should fall between two steps.

Why write about such a simple subject as this? Can't you look in any book on photographic enlarging and find the answer? I looked in about a dozen that I had around the house, books that should have the answer. I found several different answers. The simplest of all is to guess the exposure, then try again on the basis of what happens. Just what is the price of 16 x 20 paper today?

The next step from this was to use only a small portion of a piece of paper, a "Test Strip" and to put several exposures on this. Again the simplest suggestion is to guess what the exposure should be, put this in the middle of the strip, surrounded by bracketing exposures of half and double. An extension of this idea is to put several exposures on the strip, each one double that of the one next to it. This leads to such suggestions as exposures of 5, 10, 20, 40 and 80 seconds.

The sense in this is that it covers a lot of territory for someone who is a

beginner and is not too sure where the exposure is likely to fall. Another point in its favor is that the result on the paper looks right in that the increases in darkness of the image look fairly even, if somewhat great. So often it looks as if the best exposure would be somewhere between two exposures, but just where?

The other commonly used system answers this by making shorter steps, all with even increments. An example from one of the books is 20, 25, 30, 35, 40. Notice that the first step increases the previous exposure by 1/5, the last step by 1/7. If the shortest exposure were too long and you tried 5, 10, 15, 20 and 25; notice that the first step doubles and the last increases by only 1/5, and the test strip will show it too.

In the first system the steps are too big, in the second, too irregular in results to be ideal. Don't get me wrong, both systems work and lots of beautiful prints have been made by either system,

or no system at all. What I am getting around to is that I think that I have a system that combines the advantages of both; even steps of not too great magnitude. What is needed is an intermediate step in the 5-10-20-40-80 series which satisfies the need of even increases in image density. It is not necessary to go into the mathematics involved (it is based on  $n$  times ten times the square root of two if you are interested).

Here is the series of numbers that I have found so useful that I have used no other since arriving at it:  $3\frac{1}{2}$ -5-7-10-14-20-28-40-56-80, etc. If you can remember the two numbers, 10 and 14, the rest is easy. You merely double those alternately. Or you can start with 5 and 7 if that is any easier. You work down the scale below 10 or 5 by halving.

In this series, each step averages an increase of close to 40% (41.4% comes a little closer for those of you who remember that the square root of two is 1.414). Each second step doubles. A test strip with five steps on it gives the greatest exposure four times the least, which should take care of the inexperienced. The individual steps are close enough together so that most situations are met by one of the exposures tried. If not, the distance between steps is small enough so that a guess at half way between will certainly bring the exposure for the best possible print within the exposure-development latitude of the paper.

I find that the same series of numbers is useful in making flash exposures as the same reasoning and relationships apply. I find that after using that series of numbers a while I get to thinking of increases or decreases in exposures in shading or printing-in in terms of steps; such as one, or two steps more than basic print exposure for printing in a sky or a foreground, a step or two of holding back in a portion of a print. The uniformity of the increase or decrease in the density of a print means so much at such times. I even find that I can safely add an invisible step at each end of a test strip. In other words, if my usual four step strip misses a bit at one end or the other, I can estimate if one more (or less) step of exposure would come out right.

I do not think that it should be necessary to go any farther than this in explaining the "system." Any attempt to suggest specific ranges of exposures (as is attempted in some of the books) runs up against the wide variation in enlargers, enlarging ratios, speeds of papers and personal preferences in negative densities.

Instead I offer a system, extremely simple to remember and apply; and giving uniform increments of exposure and resulting density throughout any reasonable range of exposure times.



# Shutter Testing By TV

By J. S. Palmer

This text, and the accompanying photographs, will attempt to describe a method by which the average amateur can take advantage of the extreme speeds and precise timing of television to check performance of focal plane shutters. With the very fast color films now available, accurate shutter speeds are a must if full advantage is to be taken of their characteristics.

First, a short description of how the TV picture is formed. The TV picture is formed by a scanning beam which scans the scene to deliver 525 horizontal scanning lines per frame, and 30 complete frames are scanned each second. This means that 30 X 525, or 15,750 horizontal lines are scanned per second. This must be the same for all broadcasting stations. In order to overcome the problem of flicker, the picture is actually scanned 60 times per second, so that a complete field is covered in 1/60 second, the lines from the second scanning interlacing those of the first. Thus the TV screen is covered in 1/60 second with the scanning lines spaced twice as far apart. The time interval per line is not affected, each line taking 1/15,750 second.

This also means that if you take a picture of the TV screen at shutter speeds less than 1/60 second you will not cover an entire field, and this fact becomes a means of measuring the shutter speed. The accompanying photographs were taken with an Exakta VX at the shutter speeds marked on each. Now to interpret the results:

The TV image is scanned from left to right horizontally, and from top to bottom vertically. The Exakta shutter moves from left to right. The TV picture is inverted by the camera lens, and this has the effect of the shutter's traveling from right to left in the picture. Since the TV scanning beam is traveling downward at a speed to cover the screen in 1/60 second, and the shutter is traveling laterally, the combination results in a diagonal band across the picture, whose width is proportional to the speed of the shutter and the width of the slit in the curtain. Because the curtain starts from rest and moves across the film plane rapidly, there is a tendency to accelerate during its travel, which has the effect of changing exposure times for different parts of the negative. This is a major problem in designing focal plane shutters. One method of compensation has been to alter the width of the slit during shutter travel. How well the shutter people

have succeeded becomes apparent from an examination of the pictures.

Picture #1 was exposed 1/100 second. The light band indicates that this exposure was approximately correct, but the width of the band (measured vertically) varied slightly, resulting in slightly less exposure on the left side of the picture. This can be checked better by the dark band, which is wider on the left. Do not be confused by the fact that there is an image in the dark area. The phosphors on the TV screen continue to glow for a short time after the scanning beam has passed. This effect can be seen better in Picture #4 which was taken at 1/500 second. Note that there is an image after the beam (to the left), but not before. The light area is the only one in which you are interested, and its area as a percentage of the total screen area, multiplied by 1/60, gives the shutter speed. By counting the horizontal scanning lines included in a vertical section of the light band, and multiplying by 1/15,750, you can get an even more precise measurement. This can be done easily in the high speed sections; e.g., there should be 16 lines included in any vertical section at 1/1000 second exposure. From Picture #5 you will note that this one was not evenly illuminated from side to side. On Picture #3 two dimensions are indicated by X and Y; X/Y, multiplied by 1/60, gives the shutter speed.

A word of caution: In order to secure satisfactory results your shutter must move horizontally. The Contax shutter travels vertically, but similar results can be obtained by rotating the camera. In order to simulate this effect I took a series of pictures, alternating from horizontal to vertical position with the Exakta camera. The time of travel of the shutter across the aperture in the camera appears to be in the order of 1/60 second, which is close to the vertical speed of the scanning beam of the TV picture. If the shutter is moving in the same direction as the scanning beam it is probable that you will miss a picture entirely at the higher speeds. Remember that the image is inverted in the camera, so it is scanned from bottom to top in the negative image. If the shutter moves in the opposite direction vertically, the time of exposure is affected by both shutter and scanning beam, so results would have to be adjusted accordingly.

Although the same method may be used with between-the-lens shutters it is difficult to interpret results since the



Indicated 1/100

Actual 1/76



Indicated 1/150

Actual 1/140



Indicated 1/250

Actual 1/180



Indicated 1/500

Actual 1/360



Indicated 1/1000

Actual 1/460

entire screen shows on the film during the entire exposure, and the time of opening and closing of the shutter results in a gradual transition from dark to light and back to dark.

# A Flash Guide

A simple device which eliminates the need for dividing into guide numbers when working with flash\*

By Robert and Carol Billingham

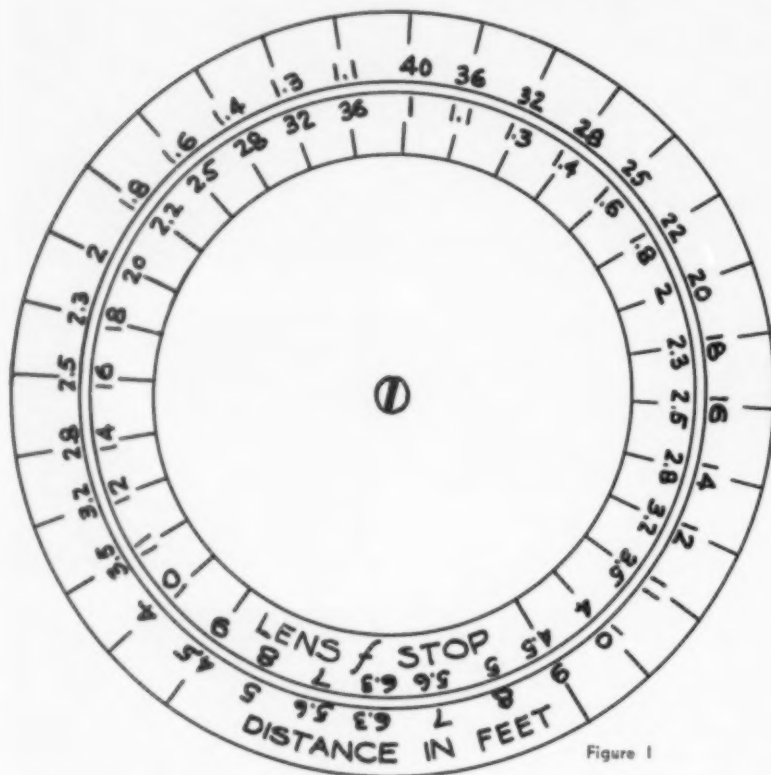


Figure 1

If you use flash to take pictures from a variety of angles, or to make quick action shots, you may find it a nuisance

(or worse) to calculate each exposure by the traditional means of a guide number. And perhaps you just don't

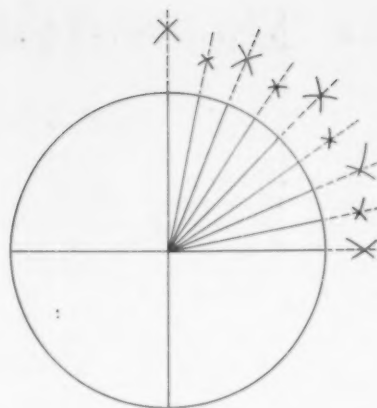


Figure 2

like to do division, anyway. The flash guide eliminates the arithmetic; set it for the appropriate guide number, and it automatically shows all of the usable f-stop and distance combinations.

To make a flash guide you need only a pencil, a piece of cardboard, and a compass. This simple device consists of two concentric cardboard circles, each bearing an f-stop or a distance scale, fastened together through their centers. Thus fastened, the circular scales may be rotated much as the scales on a slide rule are moved. Figure 1 shows the completed flash guide.

Using the compass to draw two cardboard circles, one slightly smaller than the other, presents no problem. The next task is to divide the circumference of a circle into a relatively large number of equal parts. Thirty-two equal parts may be constructed by the easy method of bisecting angles. Draw a diameter through the circle, and construct another diameter at right angles to it. Bisect each of the resulting four angles. Continue to bisect all of the resulting angles until there are 32 divisions on the circumference of the circle. Figure 2 indicates how to bisect the angles.



Carol and Bob Billingham first became interested in photography when their son was born. In order to record his growth they purchased a used Contax Camera, and have since added enlarger, Rolleiflex, and electronic flash. Members of the PSA have been very helpful to them according to Carol and Bob, and their article on "How to Construct a Flash Guide" is an effort to refund to others some of the help that they have received.



If the divisions of the circumference have been constructed on the larger circle they can be easily transferred to the smaller circle when the two have been fastened together through their centers with a paper clip, a small bolt, hollow rivet, or any other suitable fastener. The final step is to label the divisions so that they are converted into f-stop and distance scales. Notice that the scales on the two circles are identical, but one is printed in a clockwise direction and the other in a counter-clockwise direction. One scale (it doesn't matter which) should be labeled "f-stop," and the other should be labeled "distance" (in feet), as in Figure 1. The following scale, breaking each f-stop into thirds, is recommended: 1; 1.1; 1.3; 1.4; 1.6; 1.8; 2; 2.3; 2.5; 2.8; 3.2; 3.5; 4; 4.5; 5; 5.6; 6.3; 7; 8; 9; 10; 11; 12; 14; 16; 18; 20; 22; 25; 28; 32; 36. (Of course it is possible to make different scales—for instance half-stops could be used.)

To use the flash guide, merely set it to the appropriate *guide number*, which will always be the product of any two adjacent numbers on the f-stop and distance scales, and read the possible combinations of f-stops and distances. For example, to set a guide number of 50, place the 10 on one scale above (or below) the 5 on the other scale. The product of any two numbers adjacent to each other on the two scales will be approximately 50. (The products are approximate because the numbers on the scales, which are natural numbers representing logarithms, have been rounded off to no more than one decimal place.) Thus  $5 \times 10 = 50$ ;  $9 \times 5.6 = 50.4$ ;  $8 \times 6.3 = 50.4$ , etc. Any combination of f-stop and distance, represented by the numbers adjacent to each other on the two scales, will give the proper exposure for a guide number of 50.

When low guide numbers are used, there will be a few combinations which fall outside the scale, and therefore have no meaning. For example, set the guide number 25 by placing the 25 on the distance scale above the 1 on the f-stop scale. In this case, the three combinations of numbers to the left of the 1 on the f-stop scale have no meaning. This is so because the number 1 marks the beginning (and the end) of each of the scales.

When guide numbers are used which have been calculated on the basis of feet, the flash guide shows f-stop and distance combinations in terms of feet. However, it is possible to use guide numbers which have been calculated on the basis of meters, or rods, or any other linear measure. The flash guide then shows the f-stop and distance combinations in terms of meters, or rods, or the other linear measure used.

## TECHNIQUES INFORMATION COMMITTEE

Questions—Answers—Information—Interpretation

This column is being devoted to answering questions which were not answered, due to time limitations, by the Stump the Experts Panel at the 1958 Convention. The answers are purposely brief in order to get more answers in the column. If you wish a more complete explanation of any item, just write to Mr. John R. Kane, Chairman, Techniques Information Committee, Chango Forks, New York, R. D. #1.

*To C. W.* There is no evidence that fluoride addition to a water supply has any photographic effect.

*To H. M. H. Amidol* (Diaminophenol Hydrochloride) is available from the National Research and Chemical Co., 12520 Cerise Avenue, Hawthorne, California.

*To C. K.* Faded color transparencies can often be saved by duplicating. This service is available through your photo dealer, or do it yourself.

*To A. D.* A lens used for portraiture should have a focal length longer than the diagonal of the negative so that the photographer can work far enough from the subject to minimize distortion.

*To M. E.* For all practical purposes, a 20R filter is equivalent to a 20M plus 20Y.

*To C. W. K.* Modern coated lenses give very uniform results as far as the color quality of the transmitted light is concerned. Some old, uncoated lenses may give a slightly more yellow rendition for various reasons, and therefore could be called "warm lenses."

*To M. E.* The bluish cast in your snow pictures is probably due to the reflection of the blue sky from the snow. This is normal, but if you don't like it, use a very light yellow filter such as the No. 1A.

*To D. H.* A telephoto lens is generally considered to be a lens in which the image size, for a given lens-to-image distance, is greater than with conventional lenses.

*To J. P.* The Reciprocity Law means little or nothing to most amateur photographers, since most of their exposures are made at normal exposure times. If, however, time exposures are made, it is possible that you would experience a loss of film speed and if you are shooting color, a color balance shift.

*To H. C. H.* Your statement that all camera lenses are opaque to ultra violet is not correct. UV absorbing filters are, therefore needed.

*To C. F.* Some Sepia toners and

Selenium toners can be mixed to give very pleasing tones. The exact proportions will depend on the effect you desire.

*To L. J.* Tellurium has been used in place of Selenium for making toners but offers no real advantage.

*To S. S.* A Vectograph is a stereoscopic photograph composed of two superimposed images which polarize light in planes 90 degrees apart. Viewed through polaroid spectacles with the filter axes at right angles, a 3-D image is seen.

*To E. T.* Some cold light sources are not suitable for color printing because they emit little or no red.

*To S. W.* We don't think that black-and-white will ever bow out of the picture completely in favor of color.

*To H. S.* Yes. You absolutely can make salon quality prints on a cold light enlarger.

*To A. B.* Optical glass is highly transparent, free of streaks or stria, and very uniform in quality. Coated lenses transmit more light than uncoated lenses, and the coating also helps to minimize lens flare, ghost images, etc.

*To M. J. W.* A black-and-white negative can be made by photographing a color slide projection. However, it is unlikely that it will be sharp enough to produce a good print. (See Journal, March, 1957, page 30).

*To C. B.* Color films can be processed by time-temperature, but the manufacturers usually do not recommend this because of the danger of physical damage to the film at high temperatures, and because of the extended times required at low temperatures.

*To M. J.* In order to calculate the speed of an object that was "frozen" at 1/500 second, we must also know the distance of the object and its direction of travel in relation to the focal plane and the focal length of the lens.

*To L. L.* It is not possible to take a picture of a projected transparency using a flash. (Or a movie or TV scene!)

*To H. B.* A hazy, milky overcast on a print indicates that it was probably not properly fixed.

*To A. P.* As a general rule we can say that a thin negative will give a better print than a dense negative. This assumes, of course, that the thin negative has received enough exposure to record the required shadow detail and has been properly developed.

*To J. H.* A lavender cast is characteristic of a Selenium toned print unless



you are referring to a stain in the white areas such as the borders. This would indicate insufficient fixing and/or washing.

One of the questions posed to TD's STUMP THE EXPERTS panel in Philadelphia was: "Why can't I get true blue colors when shooting morning glories with Kodachrome?"

Because the answer is of general interest to all flower photographers—and also because it involves enough technique to make it quite lengthy—John Fish felt that we would prefer to have the complete A-to-Z story on the Rx FOR KODACHROME BLUES.

By way of a brief explanation of the phenomenon that occurs, certain blue flowers (Ageratum, violets, morning glories, iris, et cetera), when photographed with Daylight Type Kodachrome Film, without a filter, are recorded in the color slide as pinkish or purple. This is because these flowers have a very high red reflectance at the end of the visible spectrum where the eye is only slightly sensitive. On the other hand, the eye is very sensitive to blue, so certain flowers appear blue to the eye while Kodachrome "sees" much of the red to which the eye is nearly blind.

In actual practice, you may be able to predict the occurrence of this phenomenon by observing the blue flower under tungsten illumination in your home. Since ordinary light bulbs emit a preponderance of red light, as contrasted to the bluer daylight, oftentimes you can actually observe the shift from blue to pink (or purple) in this manner and thus anticipate in advance that the particular flower will not photograph true blue without the use of compensating filters.

Difficulty with blue flowers increases when the daylight is excessively red, such as in early morning or late afternoon.

We know that many iris enthusiasts have experimented with the use of blue and cyan Kodak Color Compensating Filters. These are satisfactory to a degree with other blue flowers, also. CC Filters are available at low cost in gelatin film squares that can be cut to fit snugly behind the retaining ring of an adapter ring. For example, the 2-inch square currently lists for about 60 cents, and should be sufficiently large for most lenses.

I have read in the *Bulletin of the American Iris Society* that a gentleman in Illinois reports good luck with some varieties of blue iris by using a combination of Kodak Light Balancing Filters. These are glass filters which are normally available in series sizes to fit most lenses. Use of an 82B Filter plus an 82C Filter was suggested to eliminate the unseen red, and an exposure

compensation of an additional stop and a half.

Apparently work with cyan and blue Kodak Color Compensating Filters has been regarded as successful by quite a few iris photographers. Medium- and dark-blue irises are reported to respond equally well to the use of either blue or cyan filters—but the light-blue irises seem to be more or less unpredictable. It is reported that certain light blues respond nicely to a cyan filter, while others, for no apparent reason, come out a dirty gray. And contrary to this, the ones that photograph poorly with cyan filters sometimes produce beautiful slides when blue Color Compensating Filters are used.

Some experimenters favor extremely dense cyan filters, but there is the danger that these will produce slides that are too blue and that the other colors will be distorted. I have personally experimented with CC (Color Compensating) 40C (cyan) filtering and believe it to be about right, with approximately two-thirds-stop exposure correction.

Do not lose sight of the fact that the intention is to picture the flower as the eye sees it. Do not, in enthusiasm to take out the red, filter so heavily that the character of the flower is destroyed. In other words, the objective of this discussion is not to create a sparkling blue slide which, while quite lovely, would not correctly represent the true visual color of the flower.

This leads up to the fact that there is a more technical method we can recommend to produce true blues—and little or no distortion of any other color in the scene! While at first it may sound complicated, the technique is really quite straightforward. First, you must cut the flower and take it indoors, because the proper exposure will be long. It should be photographed in a room where there are no air currents, and the camera must be on a tripod.

I have found from my experience that this is one of the best ways to photograph iris, in particular, since swollen buds will readily open indoors, revealing perfectly formed flowers that are absolutely free of dust and wind damage.

The next step is to illuminate the flower (or flowers) with photoflood lamps (the reflector variety are excellent). Place the lights as you would for a portrait of a person. One at the camera for fill-in, another at about 45 degrees to the side and slightly higher, and perhaps a back light for separation from the background.

Then, use Daylight Kodachrome Film and a pack of filters consisting of a Kodak Wratten Filter No. 66, two CC 50M Filters, and one 81A Filter. Increase exposure 5 stops over the

meter reading that you get based upon the use of Kodachrome without the filter pack. Remember, it is 5 stops—not 5 times. It is actually 32 times.

Once you start making your exposures, be sure to be on the safe side and bracket 1 full stop each way at ½-stop intervals. If you have insured against camera vibration and movement of the flower by air currents, used Daylight Kodachrome, photoflood lights (such as the RFL 2's, for example), and the suggested filter pack—and your meter was read accurately—you will most surely obtain very realistic color rendering.

The only real disadvantage to the use of such a completely corrective filter pack is that it is difficult to use in the field under ordinary conditions. However, preliminary experiments conducted last year indicate that flash may hold the answer to a portable system. If the camera can be focused to between 9 to 11 inches (such as with a Kodak Portra Lens 3- on a 35mm camera, with its focusing scale set at about 4 feet), then try to direct the Flashholder so the light of a No. 5 or No. 25 flash lamp will evenly illuminate the area on the lens axis, about 9 to 11 inches in front of the camera.

For an average blue iris—such as Symphony—use as a guide a shutter speed of about 1/125 of a second (to avoid movement). Daylight Kodachrome Film, the filter pack previously recommended, and an aperture setting of f/16. However, if the camera requires the use of 1/30 or 1/25 of a second to properly synchronize No. 5 or No. 25 flash lamps, then try an aperture setting between f/16 and f/22.

Once the exposing technique has been worked out by test for your own equipment, it becomes merely a matter of always shooting from the standard distance, with standard settings, Daylight Kodachrome, No. 5 or No. 25 flash lamps, to obtain true-blue color.

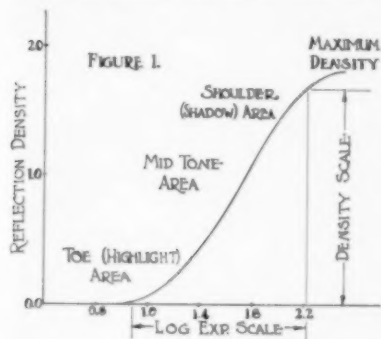
If the camera isn't a single-lens reflex type, such as the Kodak Retina Reflex, then it would be most desirable to construct a frame which would extend from the camera and define the plane of sharp focus and the area which would appear in the photograph. Instructions, which will serve as a basis for building such a frame, are included in the pamphlet, "Kodak Portra Lenses and a Technique for Extreme Close-ups." This is available free from the Sales Service Division, Eastman Kodak Company, 343 State Street, Rochester 4, New York.

*Note: The following is in answer to a question turned in at the 1958 "Stump the Experts" Convention program, but unanswered because of time limitations. The question is: Please explain the rela-*



tion between contrast grade number of paper and gamma.

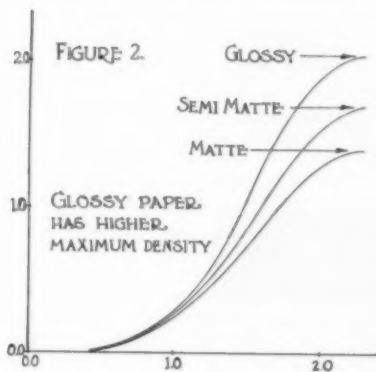
To R. S.: There is little or no direct connection between contrast grades and gamma. The contrast grade numbers are based on the (log.) exposure scale of the paper which is an expression of the range of light intensities required to produce a print having the full range of useful tones from white to black. It follows, therefore, that the negative, since it modulates the light reaching the paper, should have a useful density range approximately the same as the exposure scale of the paper. Log exposure values, which are supplied by all manufacturers, indicate the exposure interval between a point on the toe or highlight end of the characteristic curve and a point on the shoulder or shadow end of the curve. This is shown in Fig. 1. While there is no exact correlation



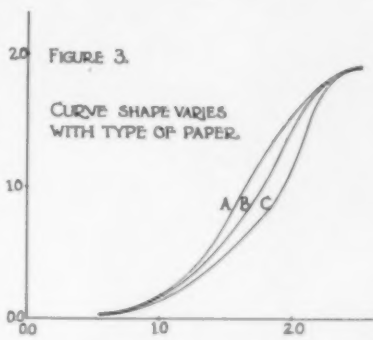
between exposure scale and number, the following table will indicate the approximate relationship.

| Paper Grade | Log Exp. Scale | Neg. Density Range |
|-------------|----------------|--------------------|
| 0           | 1.50           | 1.45 or higher     |
| 1           | 1.30           | 1.45-1.20          |
| 2           | 1.10           | 1.20-0.95          |
| 3           | 0.90           | 0.95-0.70          |
| 4           | 0.70           | 0.70-0.50          |
| 5           | 0.60           | 0.50 or lower      |

It might seem from this table that since paper grades and exposure scales fall into a pattern, that other characteristics also do, and therefore, we



should be able to predict other characteristics. This, however, is not necessarily a fact. Take the case of print contrast for example. This is the visual appearance of the final print. Contrast can be influenced by the paper surface. For example, a #2 glossy paper will produce a contrastier print than the same type of #2 paper with a matte surface, since the glossy paper has a higher maximum density due to its reflectivity characteristics (Fig. 2). It is



also possible to obtain different visual results on two different #2 papers having the same maximum density characteristics due to differences in the shape of the characteristic curves. This is shown in Fig. 3. Compared to paper B we would expect paper A to reproduce greater highlight contrast, but slightly softer rendition in the mid tones and shadow areas. On the other hand paper C would reproduce relatively soft highlight detail, but would be steeper, that is, have higher contrast, in the higher densities.

In general, a paper intended for printing amateur negatives has a greater grade separation than a paper intended primarily for professional use.

To get back to the original question of the relation of gamma to paper grades, we can only state that gamma is not a significant factor since it usually cannot be accurately measured because the straight line portion, or the curve on which gamma is measured is a very small portion of the total curve if it even exists.

And now we dip into the Mail Bag for some questions and answers we have been holding back.

#### Q What is meant by High Key or Low Key pictures?

A. High and Low Key pictures are a matter of tone distribution. High Key simply means that most of the picture area is made up of the lighter tones while low key pictures are predominately dark tones. Both types of pictures depend on subject matter and lighting rather than printing technique. In other words high or low key pictures are made in the camera and are not the result of light or dark printing. Regardless of whether a picture is high key or low key in order to be a good pic-

ture it must contain a range of tones from pure white to the best black possible.

#### Q. The last exposure on my color 35mm roll is usually light struck. Is this my fault or the camera?

A. The extreme speed of some modern color films requires that unusual care be taken to prevent fogging during loading or unloading even under dim light conditions. Your trouble is probably due to the fact that you rewind your film completely into the magazine. Light can then leak through the magazine lips. The trick therefore is to rewind the film as far as possible but still leaving the full width of the film in the magazine lip. This will, of course, result in the tail of the film being fogged but will save the last exposure.

#### Q. What is a waterhouse stop?

A. A waterhouse stop is a lens stop consisting of a metal plate with a hole in it corresponding in size to a given lens aperture.\* The plate is inserted in the lens barrel through a slot. Waterhouse stops were commonly used at one time, however, today their use is confined to scientific and other applications in which precise control of exposure is a requirement.

#### Q. I would like to make photographic copies of certain personal papers but have been told that I might be breaking the law. How can I find out?

A. It is unlawful to copy such things as passports, naturalization papers, immigration papers, draft cards, paper currency, Government Bonds, etc., on the other hand coins may be photographed for any lawful purpose including advertising.

On the other hand there does not seem to be any legal hindrance to copying an amateur radio license, for example, however, in certain cases the use of such copies is restricted. In case of doubt about what can be copied a ruling can be obtained from the U. S. Secret Service, Washington, D. C.

#### Q. What is the difference between LVS and EVS?

A. Only the name is different. LVS stands for Light Value Scale (or systems and is the nomenclature used with European equipment. EVS which means Exposure Value Scale (or System) is the American equivalent. This system utilizes an EVS (or LVS) number to designate a certain exposure level regardless of what combination of shutter speed and stop openings are used. Cameras using this system feature coupled shutters and diaphragms so that one is changed, the other is automatically changed to compensate.

#### Q. Since Ortho Films are not sensitive to red, why don't red objects, such as flowers, reproduce as black when photographed with an Ortho Film?

A. The main reason red flowers do not reproduce as black when photographed on Ortho Film is that very few, if any, reds in nature are pure red. Most contain considerable green to which the film is sensitive.

\*Ed. Note: Good description of A. Waterhouse Stopp, too. He is a brassy guy with a hole in his head.

T. I. C. is yours to use at any time . . . always listed under T. D. on page 56.



## Load for speed...in a snap!

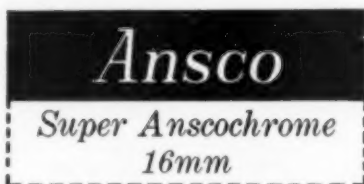
Now every 16mm magazine camera is an available light camera! Just snap in a magazine of the new Super Anscochrome (PNI) 16mm and you can produce great footage . . . in the natural light of a room! No more lugging heavy lighting equipment. No more holding up production while rearranging hot lights and changing blown fuses.

But best of all, Super Anscochrome's exposure index of 100 is accompanied by superb blacks, rich greens, brilliant reds . . . and the smoothest, most natural flesh tones ever to hit a projection screen.

Keep a supply of Super Ansco-

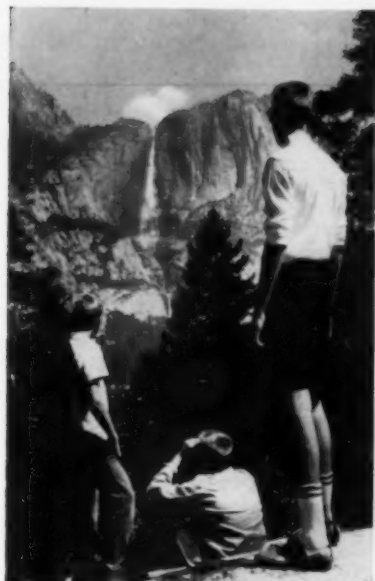
chrome® film on hand. Its high speed means that you're ready for anything, good or bad. Super Anscochrome is *insurance* against every shooting condition.

So why not play it safe and standardize on Super Anscochrome—now available for *all* 16mm cameras! Ansco, Binghamton, N. Y., A Division of General Aniline & Film Corporation.



## Simple Editing For The Travel Film

By Ed Kentera



The long shot establishes locale and must be photographed on location as it includes people and area in one scene.



By excluding identifying background of the long shots but retaining the same garb worn by the boys, this scene could well become part of continuity.

So it is with the travel film in which the producer has merely captured the colorful beauty of a Yosemite, the awe inspiring grandeur of a Grand Canyon or the spectacle of a Niagara. Beauty alone can never make a motion picture. Beautiful slides yes, but never a motion picture.

As in all good filming, the plan is the thing. A prepared script, a mental theme or a planned order of shooting is all important to the creative travel presentation we all want to film. Naturally we'll want to photograph all the beauties of the area being visited but let's do it with continuity. For good continuity is the very heart of a good motion picture. Remember, above all things, that a chronological succession of events is not necessarily good motion picture continuity.

We cannot be leaving Los Angeles in one scene and arrive at New York in the next unless we have established logical continuity for such a jump. Did we first establish that there was to be such a trip? How did we leave Los

Angeles? Was it by auto, train, bus or plane? Who are the people taking the trip? The audience viewing the film will want all the answers to these questions, therefore the answers may well be included in your travel film plan. The heart of your film's contents should then consist of the answer to the question, "what did you see?"

The style or pattern of our continuity need not be time consuming. After all this is a vacation trip and time will not permit lengthy stops at the many sights along the way. Upon arrival at our destination a more detailed filming of that area may be in order as time will permit.

Many of the more interesting films are truly made at the editing board, for it is here that the film is given character. As previously mentioned, lack of time may not permit the photographing of those certain scenes which would make the editing task simpler. There need be no cause for alarm that our film will just be another travel film. An inventory of the usable footage should be taken and a desirable continuity worked around the existing scenes. How is this possible in view of the fact that additional footage of a certain scene may be required? Actually it is quite simple. And it won't be necessary to return many hundreds of miles to the original locale. Let's suppose our scenes, though very beautiful appear to be too static, too void of action, too unimaginative, what can be done? Simply shoot a roll of fill-in scenes. People, animals, reaction and cut-away shots galore which may be spliced in at those points in which the film lags on continuity.

Say the film now contains views of several mountain peaks and they are shown in slide fashion, that is, they are movies that do not move. A better approach to the scene would be to show the children preparing to take a snapshot of the panorama before them. A return at this time to another of the peaks will prove more interesting as it answers the question, "what are they taking a picture off?" True, we failed to shoot adequate footage of the kids way up there in the mountains. So what,

it can be done right in our own backyard, now.

By shooting from a low angle and eliminating the background the cut-away shot of the children can place them anywhere in the world. The caution here would be in the mode of dress. All clothing should match other sequences in the portion of film which is being re-edited.

Similarly, a static scene of a beautiful lake may become more interesting if followed by views of the members in the vacation party diving and swimming in this same lake. Here again, the diving and swimming scenes need not be made at the same period of time the lake is being photographed. It's quite possible that within a short drive from your home there exists a body of water which could "stand in" for the original lake. By placing the camera in a position which will exclude the surrounding area these new shots will edit favorably into our travel and/or vacation film. There may possibly exist a slight variance in the coloration of the lake water. Should this be the case, quite often it is possible to await light conditions which favorably change the hue of the water.

Study the photographs which accompany this article and note the added interest given them by the presence of people. Certainly none of the beauty of the mountain area has been lost—as a matter of fact it has been made to appear even more spacious and massive when compared to the size of the boys. And too, we have a natural reason for viewing the splendor of the area for now it is as if we are enjoying the vista through the eyes of these same boys.

Travel films need not fall into the category of moving slides. Even many of the professional films, made in the film centers of the world, lack entertainment and interest qualities until the location shots have been "doctored" by the studio shots. Try "doctoring" those next travel films and learn the real excitement of creating not only a beautiful film but one that is interesting as well.

Just try it!

# Sound and the Travel Film

By George W. Cushman

For some reason the average travel filmer takes numerous precautions to see that his equipment is in perfect working order—that he has plenty of film—and that his travel reservations are in proper form so that his grand trip will result in the finest of motion pictures—but he doesn't give sound a thought until weeks or months after he has returned.

For some reason he tries his level best to photograph places, things, and people just as he finds them, so that his film will be a true and accurate documentary of the subjects he wishes to cover—yet he merely adds sound from whatever domestic sources at home are closest at hand.

For some reason he seems dead set on perfection in his films from focus to exposure, that every scene is a true rendition of the way the subject actually exists, yet he seems not to object at all if his sound track is synthetic all the way through.

Why?

Probably the main reason is that the average filmer still thinks in terms of silent filming. He does not think of a modern motion picture as being of two parts—picture and sound. For if he did, he would realize that he must give as much attention to one as to the other, and would be equally careful when both were being created.

Let's analyze this a bit further. Just how important is genuine sound with a travel film? Is it more important or less important than with a scenario type film? That is, a story type film?

Well, is not a story type film pure myth from start to finish? The story itself is something someone dreamed up. It never did exist. It is fantasy. It is synthetic. So if the picture is artificial, the sound might as well be, too.

But a travel film is usually a careful record of places and people and things. The serious photographer who wants to bring home a faithfully filmed documentary of the tour he has taken is careful to see that each scene reproduces its subject exactly the way the filmer saw it and remembers it.

And that is as it should be.

But then this same filmer, after he gets home and edits his film and decides it is ready to show, says, "Now for the sound track. Let's see. I wonder what records I have on the shelf that I could use."

The result is that some exquisite scenes of Europe, true and faithful in their reproduction, are accompanied by some American composed music, played in typical American style, by a group of American musicians.

And what is the result? That careful desire to recreate true reality on the screen is only half real. The pictures are fine, but the sound is most synthetic.

How incongruous can you get?

If the serious filmer is interested in bringing home a true and accurate filmic description of the places he visited and the sights he saw, why does he do only a halfway job? Why does he put such careful effort on the picture and practically ignore the sound track from a standpoint of realism?

He has many alibis. Or he may not realize that true and accurate sound is half his picture. If he is really interested in bringing his audience a wholly realistic filmic representation, his sound must be as much a part of the effort as the picture.

But, he cries, I looked all over town and I couldn't find any real Swiss music to go with my Swiss scenes. This indicates he is trying to go about it the hard way. If he wants some real Swiss music, some real Swiss yodeling, the place to get it is in Switzerland when he is there.

Does that mean hauling along a tape recorder? Not at all, for the weight alone would cancel that thought, and the differences in electric current in foreign countries would present continual problems, making such recording impossible much of the time. (Although we do know of one filmer who takes along a tape recorder and on the clear, sunny days he uses his camera, while at night and during cloudy weather he records his sound.)

The answer is to visit the record stores and purchase records in each foreign country which are typical of the music wanted for background effects. This is especially true in the Orient, and filmers can spend days and weeks hunting without result for the correct music in this country, yet can find the real thing easily in the larger cities of the Far East.

Sound effects are not so important, for a pig squeal in this country is about the same as a pig squeal in Timbuktu.

What about planning the sound

track? Few filmers give it a thought when they are busy shooting scenes in Madrid, Bombay, Rome or Rio. They shoot this, then that, then edit it when they get home. But to their sorrow they find they don't have enough of anything to fit to any particular strain of music, or, enough to let a certain bit of music any more than get started before they must flit to something else.

Let us look at an example. A filmer goes to some city in South America. He comes upon a beautiful cathedral. He shoots three or four shots—enough to thoroughly cover it, he feels, then he goes to the ocean and films the fishing boats coming in at sundown. He also includes a couple of quick close-ups of the fish being unloaded.

Next day he goes to the bull ring and gets some action of famous matadors. Later he films some of the beautiful parks and following that he has a couple of shots of the market place.

Sounds good, doesn't it? And it would be, if it were a silent film. The filmer gets his film edited and then goes to put sound with it. For the cathedral shots he wants some solemn, reverent music. He finds just what he wants and begins to record it. He is amazed to find that he barely gets into the musical strain when the scene of the fishing boats flashes on the screen. So he suddenly switches to a bit livelier music to accompany this action. He notices that the music plays only a few bars before the matador appears, so he quickly puts on his sound effect of the crowd cheering and roaring and some martial type music he has selected to go with these scenes.

And, almost before he knows it, the beautiful parks are on the screen. Surely the sound that accompanies the bull fight sequence won't do here, so once again he must switch.

When he plays back his effort, he finds that just as he begins to feel the mood of the cathedral and reverent mood, the scene changes. The music has not had time enough to create any sort of mood. Oh, if he only had some more scenes pertaining to the cathedral that he could cut in to prolong the music. But he doesn't. He was thinking in terms of silent filming. He didn't realize that it takes time for music to create a mood.

Here's what he should have done: When he spied the cathedral and de-



cided to film a sequence around it, he should then have gone to a record store and listened to records until he found just the right music to fit the cathedral sequence he wanted to do. Then comes the important part; timing the musical strain. He may find it runs for a minute and a half. 'Oh,' he is prone to say, 'a minute and a half of a cathedral is way too long.' And he is right. Of course it is way too long. But a minute and a half isn't too long for a cathedral *sequence*! He can and should film a dozen or fifteen shots all related to the cathedral. He can begin with a long shot, then follow that with a medium shot, then he can film several close-ups such as detail of the doors, the windows, the spire, and numerous other portions of the edifice. Perhaps he can take a few shots inside, if the light is right, or shoot up at the stained glass windows.

He may find a few people going in or coming out, and these can be filmed. By watching his footage counter he will know when he has exposed enough film to run the minute and a half. Of course if he is wise he will shoot more footage than this, so that if some is not good he will have plenty anyway, or if some

is not suitable, he won't have to use it.

The same is true of the fishing boats, the bull fight, the parks, and the market place. The sound that is to accompany these should be decided upon at the time the filming is being done, or before, so that sufficient footage can be shot, and footage that will go with the music or sound effects that are to be used.

By thus fitting the picture to the sound that is to be used, a true and harmonious effort is bound to result.

Nothing is worse than a travel film which flits. It flits from one subject to another. Its sound flits from one mood to another. The audience just begins to feel one mood when, boom, we are suddenly switched to another. Too much of this and the insane asylum up its population.

Perhaps the other extreme is the filmer who does not try to make a sound film out of his footage. Oh, he adds sound, all right, but it does nothing for the picture. I saw a Hawaiian film one time—it was 35 minutes long, and the producer simply played Hawaiian music from the beginning to the end. His scenes changed in mood and in tempo, but his music didn't.

## MOVIES

These fellows never sense the mood and tempo of their travel films, and as a result never vary their music. They find some suitable piece of music and start it with the lead title, playing it all the way through. Come what may on the screen, the stubborn filmer will not vary his music.

I have heard somber music played while Indians are dancing, and I have heard swing music played while we were shown coolie labor sweating and suffering in the Chinese rice fields!

So, to those filers who would have their music be a part of their films, and who are intent upon reproducing realism in the sound track as well as on the screen, I suggest considering the sound when the picture is being taken, get authentic sound when and where the picture is taken, and think of one in relationship to the other.

Then watch what a difference it makes.

## Are Contests Necessary?

By Al Morton, APSA, FACL, FACI

### *Here's one answer to a big problem in movie clubs*

Win a contest and lose the friendship of those whom you compete against, is more than just an idle saying. It is based on a fundamental trait of human nature. The desire to excel.

Insofar as the desire to excel causes a person to put forth his best effort, the desire is good. But when it causes a person to be jealous of those who might excel him, it is bad. Movie contests are particularly susceptible to this bad part for several reasons. The main one being, there is no such thing as a clear cut win such as there would be if it were a foot race where no difference of opinion could exist as to who was the winner. With movie contests there is always a

difference of opinion because the winner, or winners, are merely "selected" by persons who view the films and act as judges in the matter. Almost invariably, the same films when submitted to different judges will produce different winners. Is it any wonder then that there are so many disgruntled contestants? The big wonder is that there are any contestants at all.

It isn't that the judges don't know their jobs, or do their very best to render an unbiased decision, it's just that they are given an impossible task. I maintain that it is impossible to judge one picture against another, FAIRLY, when they are on different subjects.

The judges do the best they can but, more often than not, they find themselves using the "negative" approach.

In other words, they start checking up points "AGAINST" a picture instead of "FOR" it.

Believe me, we have really hit rock bottom when we start looking for something bad in a picture instead of something good. I repeat though, that the fault does not lay with the judges but with the system.

I once saw a movie club torn right apart by the jealousies and dissensions and hatreds engendered by contests. Yet when I spoke out against them, which I can assure you was quite frequently, I was met with the stock reply, "Sure, they're bad but we gotta have 'em. People wouldn't make movies if it weren't for contests." I didn't believe it then and I don't believe it now. In fact, I didn't believe it so strongly that I set

out to do something about it. I devised a system that had all the incentives for good movie making that contests had, and more, without the bad features of the contests.

It is a system where each film is judged on its own merits instead of on its comparison with other films and I submit that it is the *only way* that a film can be judged fairly. I am sure that your movie club, as well as the MPD of PSA could substitute it for their own competitive system with highly beneficial results. At least, it is worth your

careful consideration and perhaps a trial.

An explanation of the system follows. Please note that it is not just a hair-brained idea but a time-tested reality. For more than 17 years it has been in successful operation here at the Utah Cine Arts Club in Salt Lake City which, I might mention in passing, has produced as many honest-to-goodness movie makers as any spot twice its size in the country. You couldn't get our members to go back to the old style of competition if you threw in the Taj Mahal.

### The awards for merit film judging systems.

An explanation of the Merit System of awards for movie making based on the actual merits of the film itself, rather than on comparison with other films.

The system was originated by AL. MORTON as part of the set-up for a string of movie clubs throughout the United States which were to be sponsored and chartered by the International Cinematographers Society, Hollywood. I.C.S. became a war casualty but the system lived on in the pilot club of the proposed string, The Utah Cine Arts Club in Salt Lake City, where it has stood the test of time having been in successful operation for 17 years.

Other clubs are invited to adopt the system as a basis for making their own awards. How these clubs make the awards is entirely at the discretion of the various club directors but it is earnestly requested that they maintain the same standards of quality as herein set forth by the Merit System Award originator. This will ensure that films of a One, Two, Three or Four Star award will be of the same quality no matter in which club the award is made.

Here, briefly, is the outline of the Awards for Merit system. Films are rated by competent judges, preferably judges outside the club and the vicinity. They should be judged in One, Two, Three and Four Star categories according to the degree of quality. Standards for the different categories are to be found below.

An awards banquet is held at a later date and suitable trophies and certificates are given for the films according to the respective category of each film. The award winning films are then shown to those present at the banquet as a highlight to the evening's events. Just like "Oscar Night" in Hollywood except that we amateurs go them one better—the assembled crowd not only sees the "Oscars" handed out, but they will also see the "Oscar" winning films.

It is a terrific inducement to better movie making.

In cases where it may not be possible to screen all of the award winning films, some may be held over for a subsequent meeting night and, as the public's interest has already been kindled, they will more than likely attend this later meeting and may even conceivably request membership in the club.

The originator of this award system suggests that trophies be reserved for the Three and Four Star films and Certificates of Merit be given the other categories. A trophy has always been a symbol of achievement and as an incentive to better movie making it should

never be degraded. It is in the best interest of all concerned to withhold the symbol of achievement until the entrant has actually achieved something. To do otherwise is injurious to everyone and particularly to our hobby of film making. It is suicide to allow an Awards for Merit System to deteriorate into an Awards for Everybody System. However, it is conceded that some clubs may not agree with this suggestion so the matter is left entirely up to them.

To answer the suggestion that such a system could break a club financially, the following procedure is suggested.

An entry fee should be charged for all films submitted for rating and an adequate price charged for the banquet to make up any deficit. In fact, if enough interest is built up publicizing the Awards and Show, it may win substantial support from the public and even become a money-making event for the club. Surely, an "Oscar Night" at which time "Oscars" are given to movie makers and their winning films shown should be a better money-making deal for a club than many so-called Gala Night Shows.

The superiority of the Awards for Merit System over the competitive system generally being used should be readily apparent to any thinking observer. For instance, under the competitive system, awards are made on the *relative* merits of a film instead of the film's *real* merit. The fact that a film is judged *BEST* in a contest is no real in-

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#### AWARDS FOR MERIT SYSTEM

Movies are to be rated, ONE . . . TWO . . . THREE and FOUR STARS, according to their degree of Quality. No distinction is to be made between 8mm and 16 mm or between sound and silent films.

##### ONE STAR . . .

To receive a ONE STAR (\*) award a movie must:

Be essentially a movie, i.e., develop a definite subject or theme.

Have a logical beginning and ending.

Have MAIN, CREDIT and END titles.

PHOTOGRAPHY and CONTINUITY must be FAIR.

If sound is used it must be considered as part of the picture and judged accordingly.

Overall grade of the movie must be FAIR.

##### TWO STARS . . .

To receive TWO STARS (\*\*) a movie must:

Meet all the requirements for a ONE STAR movie but be one grade better in quality.

Overall grade of the movie must be GOOD.

##### THREE STARS . . .

To receive THREE STARS (\*\*\*) a movie must:

Meet all the requirements for a TWO STAR movie but be one grade better in quality.

Overall grade of the movie must be VERY GOOD.

##### FOUR STARS . . .

To receive FOUR STARS (\*\*\*\*) a movie must:

Have all the attributes of the ONE, TWO and THREE STAR movies but it must be OUTSTANDING in its photography and treatment. This rating is reserved for movies, which, in the opinion of the judges, can be considered as nothing less than EXCELLENT.

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dication of its quality. *BEST* here is a relative thing and can vary a great deal. A film can be *BEST* in one contest and not even be good enough to rate serious consideration in another. Too much is left to circumstances. Under such a system (competitive) it is entirely possible for a poor film to win or a good film to lose. This has actually been known to happen.

When films are made on different subjects, as is almost always the case, who is to say which is best? The personal preferences of the judges are bound to creep in and if the judges are cat lovers, the dogs haven't got a chance. If you doubt this, try sending a

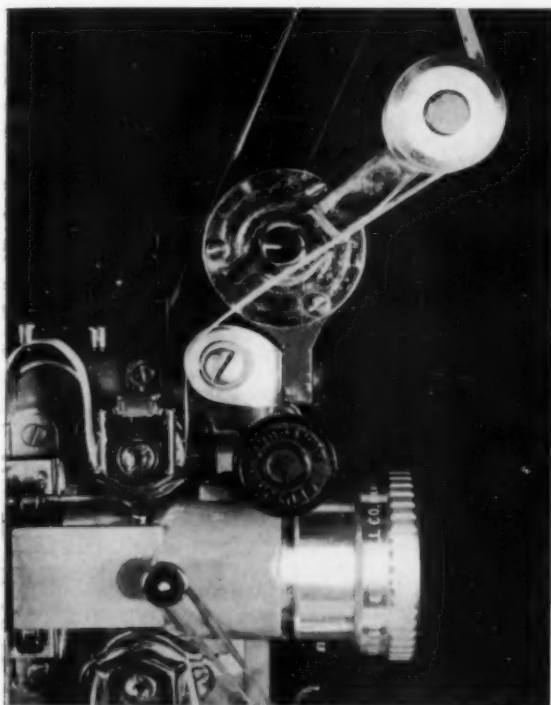
group of films to several different groups of judges and then sit back and watch the varied results. It's no wonder that there are always some disgruntled contestants when films are judged under such an unfair system.

The only method for judging films of different subject matter is to judge each film on its own respective merit. In this manner a film is rated exactly to what it deserves . . . no more . . . no less. The only way a filmer can be cheated is to cheat himself . . . by failing to maintain quality. He is actually only competing against himself and his ability to reach a certain standard. The fact that he does or does not attain it in nowise affects

his neighbor's chances. His neighbor is up against the same set of rules. Neither will have to lose for the other to win. If their films maintain the standards required they will both win. In fact, under the merit system, it is possible for everyone to win! The writer remembers one instance where six films were submitted for rating and all six were rated Three Stars. The result was six happy movie makers. It would have been a far different story if the judges had been asked to pick first, second and third place winners. With films so closely related in quality, there would have been at least five persons annoyed at each other and the judges to boot.

## Correcting Upper Sprocket Jerk

By L. A. Dance

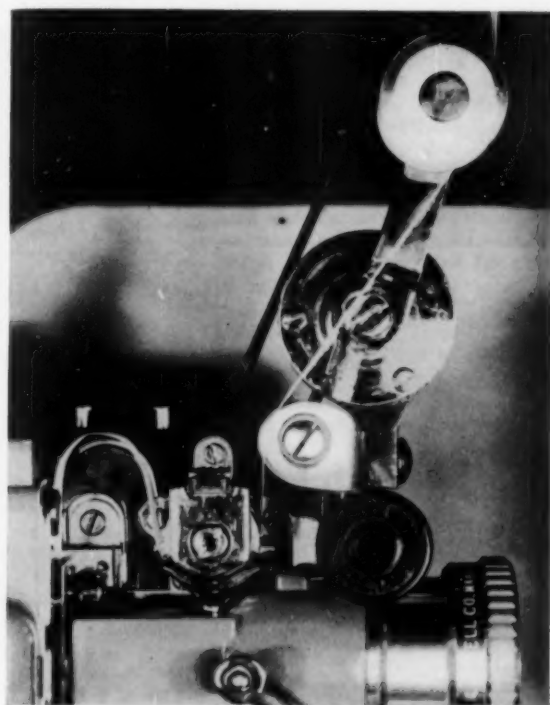


Certain types of magnetic projectors have a tendency to jerk the film when it is suddenly pulled through the upper sprocket. This is particularly true when the feed reel is a large one and full, with a lot of inertia to overcome. I have discussed this with others and find the problem is a common one.

If the pull could be applied gradually, or the reel started to overcome the inertia, there would be no problem. However, the same thing can happen when starting in reverse.

Several of us in the Detroit area, not being able to get much help from the projector manufacturer, have devised our own solution.

Since the take-up side of the projector has a spring-loaded snubber arm with idler pulley, the first step was to buy the arm, roller and spring as repair parts. Then I made a bracket on which to mount the snubber assembly on the top of the projector, fastening it to the front cover of the gear box, substituting



two longer screws for the ones removed. The bracket must be made so the idler roller will lie exactly in the film track.

It is also necessary to add another idler roller just above and in front of the top sprocket to keep a full wrap of film on the sprocket at all times, even when the snubber arm is full out with a loop from the reel.

This simple addition has stopped film breakage and damage from this cause and several filers have already copied it for their own projectors.

# Cinema Clinic

Conducted by George W. Cushman, ASPA

## The Motion Picture

Writing inside the cover of a book catalog for the Gotham Book Mart, Lewis Jacobs has described what I feel is the perfect definition of motion picture making at least as we find it today. Let me repeat it here:

"In opposition to the moribund aims and forms of the commercial film makers are those who believe in the movies as an art. Their objectives are not to 'entertain' but to reveal; not to mirror, but to explore; not to repeat, but to invent; not to reject esthetic standards, but to refresh and re-shape them from the medium's own traditions and the current of life. To such film makers, movies are experimental by their very nature. The making of a film is a continuous process of discovery.

"What sets the work of such film makers apart from others, is what sets the work of a painter apart from an illustrator: it is what is said and how it is said in terms of the medium. For the creative film maker, the challenge lies in the problems of organizing the movies' means and relationships into a personal structure governed by a forthright expression of contemporary consciousness. Only by such discipline can the American motion picture achieve the stature of an art, in spirit as well as body."

Any comment I could make to this excellent definition would be like touching a lighted match to an already roaring fire. All that Jacobs says cannot be gleaned in one hurried reading. I would suggest we all cut this out and paste it on our mirror where we will see it and read it at least once a day. In time, I hope, we may all come to appreciate the fact that the objectives of the creative film maker "are to reveal, to explore, to invent, and to re-shape." Once we digest these basic concepts of motion picture making, our cameras will no longer serve as recording devices of immovable mountains and aimless wanderings.

## Comment

In my 22 years of motion picture writing, no column I ever authored has

brought as much comment and response as the Cinema Clinic discussion that appeared in the March issue of this year.

I described how, in a contest, two top films were judged and how one, which was no more than a series of still shots, won the contest by almost a 6-1 count over a film which told a story.

Filmmakers all over the country seemed to agree on one thing: Film judges are not well enough acquainted with the basic fundamentals of motion picture technique to adequately serve.

Contests are still won by films which possess the most color, the right exposure, the correct focus, and other mechanics which any still picture can have. Films which reveal, explore, invent and re-shape, as Jacobs says above, are seldom considered by the ordinary judge.

The response I received showed many filmmakers in this country are awake to this problem. I received no letter which intimated the series of superb still shots should have won over the film that, basically, was a motion picture.

"Every (movie maker) should be required to read your Clinic this month," wrote one. "You dreamer," said another.

I have felt that in PSA we find the most advanced filmmakers in the nation. Within the motion picture division, if anywhere, we should find the type of filmmaker who has shot his kids, his pets, his vacations, and all the relatives down on the farm. He has by now proven to himself that the movie camera will do all the rule books claim—that it will throw a picture—in motion—on the screen.

Then he does one of two things: He either puts his camera away where it collects dust and he eventually sells it, or he goes above and beyond his first years of recording family picnics and creates something new with his instrument. When he learns his same camera is capable of these more worthy efforts, he finds reason in joining MPD and associates with others who see movie making as he does.

If we in this Division, then, are really advanced in the art of movie making, why do we accept as noteworthy films which are little more than snapshots in motion—recordings which we should have discontinued by the time we had

had our camera a year or two?

Are we lazy? Or don't we know any better?

We should know better by now, so maybe we are just plain lazy.

Anyway, our camera is ours to use as we please, but when we use it for something more than a mere recording device—when we can create something that has feeling, emotion, movement—something that reveals, explores, invents and re-shapes, are we not getting the most out of it?

Now, when we can get our judges to feel the same way, our film contests will become more than beauty contests, or exercise trials to see who focused his lens correctly the most times, or a process to find who has the best meter. Until then we can expect many more lopsided decisions.

## Library Closed

John J. Lloyd, MPD film librarian, will be away from Sept. 10 to Oct. 15. Booking requests for fall must reach him before Sept. 10. Films scheduled at that time will be shipped, however, for showing dates during that period.

## Mexico

From page 13.

## Mexico

JOSE TURU CAROL, APSA. Has been awarded the PSA Service Medal for his contributions to the advancement of Photography in (*Le ha sido conferida la Medalla de Servicios de la PSA, por sus grandes esfuerzos en pro de la Fotografía en*) Mexico. WILLARD H. CARR, APSA, of Honors and Intl. Relations Committees of PSA, on behalf of the Service Awards Committee (*de las Comisiones de Honores y Relaciones Intl. de la PSA, en representación del Comité de Premios de Servicios*), delivered the medal, at the April membership meeting of (*entregó la medalla, en el Salón Mensual de abril del*) CLUB FOTOGRAFICO DE MEXICO, PSA.

ING. REINALDO FRESE. Is the latest to advance to the Honor Class in Color Slides of CFM. (*Recientemente fué admitido a la Cat. de Honor en Transparencias del CFM*).

J. L. ZAKANY. Had an H. M. in the March CD Contest for Individuals with "Submarine Fantasy," and ended up in 21st place in "Tops in Stereo," 1958. (*Ganó M. H. en el concurso de marzo de la Sección de Color de la PSA con la transparencia "Fantasia Submarina," y terminó 21º entre "Los Mejores en Estereo para 1958."*) Reported by (*reportó*) R. Cacheaux, APSA.

## Polaroid Travel

A member from Canada, Mr. Norman English, reports an exception to our travel list. He says "Travelers who go to England should not count on buying Polaroid film over there. Last April it was simply not available. I tried supply houses everywhere."

PSA JOURNAL



# Meet, greet, these new PSAs

every member get a member

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TO, Gui-Sing, 810 T. Alonzo St., Manila, Philippines 4'59 P  
Dr. Gregorio C. Taniwongkun  
TURCOTTE, Andrew S., 40 Hamburg St., Springfield 7, Mass. 3'59 P  
Harold Ahem  
UNDERWOOD, Harold, 1120 Golfview Rd., Lake Worth, Fla. 4'59 CP  
S. M. Greve  
VERSAGE, Frank R., 18 Genessee St., Mt. Morris, N. Y. 1'59 CMJPT  
Henry W. Leichter  
WAGNER, Dr. Leo A., 35 Ormand Ct. Novato, Calif. 4'59 P  
Col. Joseph T. Klemowich  
WALSTROM, Elinor E. (Mrs. F. A.) 1787 Sargent Ave., St. Paul 5, Minn. 4'59 C  
Mrs. Modlon K. Bakke  
WENER, S/Sgt. Henry, Special Services Darkroom, 3rd Pioneer Bn., 3rd Marine Div., % FPO, San Francisco, Calif. 4'59 MP  
M.C.

WHITE, Luther B., 2301 Calvin Ave., Norfolk 3, Va. 4'59 CP  
Leo M. Klinefelter  
WILLIAMS, Miss Mary E., 4127 E. Cambridge Ave., Phoenix, Ariz. 4'59 C  
Sarah B. Foster  
WING, Howard E., 66 Pierce St. Greenfield, Mass. 4'59 T  
M.C.  
WOODEWIN, James G., 7 Curzon Rd., Sale, Cheshire, England 4'59 M.C.

#### NEW CAMERA CLUBS

ABBOTT CAMERA CLUB, % Donald Dickson, Dept. 482, Abbott Laboratories, North Chicago, Ill. 4'59 CP  
M.C.  
ABBOTT CAMERA CLUB, % Miss Jacqueline Gagnon, Abbott Laboratories Ltd., 1350 Cote de Liesse Rd. Montreal, Que., Canada 4'59 CMNJPT  
Walter Wood  
ABBOTT, MERKT CAMERA CLUB, % Robert Bridges, Abbott, Merkt & Co. 630 - 3rd Ave., New York, N.Y. 4'59 M.C.  
CAMDEN COUNTY CAMERISTS, INC., % Richard W. Hoyle, 942 Lenton Ave., Barrington, N.J. 4'59 CP  
Henry W. Barker  
CAPITOL CAMERA CLUB, % F. Lester Hale, 131 Reeser Rd., Camp Hill, Pa. 4'59 CP  
George J. Lauer  
CINCINNATI MOVIE CLUB, % Virginia Wells, 3639 Ravenwood Ave., Cincinnati 13, Ohio 4'59 M  
A. Millard Armstrong  
COLORFUL COLORADO CAMERA CLUB, % Miss Eileen Jung, 1908 S. Sherman, Denver, Colo. 4'59 CN  
Eveline A. Olson  
COWICHAN COLOUR CAMERA CLUB, % Mrs. J. S. Powley, Box 567, Duncan, B. C., Canada 4'59 C  
Stanley C. Dakin  
DECATUR CAMERA CLUB, % Kenneth Beene, 1511 Pennylane, S.E. Decatur, Ala. 4'59 CNP  
John Kubilis  
ELLIOTT CAMERA CLUB, 709 Summer Ave., Newark, N.J. 4'59 CNPT  
Catherine Courson  
GARY PHOTOGRAPHIC SOCIETY, % Miss Gloria Kyle, 723 Hayes, Gary, Ind. 4'59 P  
Rolph E. Tower  
HOBBART BROS. CAMERA CLUB, % Helen Arnette, West Main St., Troy, Ohio 4'59 CMPT  
A. Lynn Paschall  
INTERMOUNTAIN CHAPTER, Biological Photographic Assn., % Marge Lowe, 164 So. State St., Salt Lake City, Utah 1'59 CMNJPT  
John S. Persinger  
KEOKUK CAMERA CLUB, % Lillian Frischknecht, 1505 Palean St., Keokuk, Iowa 4'59 CM  
M.C.  
LAMESA CAMERA CLUB, INC., % Mrs. A. T. Knight, 9322 Vista Dr., Spring Valley, Calif. 4'59 C  
Burton Bryant  
MINNEAPOLIS PHOTOGRAPHIC SOCIETY, % C. M. Morison, 600 N. Lilac Dr., Apt. 514, Minneapolis, Minn. 4'59 P  
L. P. Hanson  
N. A. CAMERA CLUB, % John H. Wansink, Insurance Co. of North America, 1600 Arch St., Philadelphia 1, Pa. 4'59 CMNPT  
M.C.  
QUAKER CITY CAMERA CLUB, % Mrs. Freda W. Frakes, 160 Pike St., Quaker City, Ohio 4'59 C  
A. L. Heinrich  
ROCKFORD LENS & SHUTTER CLUB 737 N. Main St., Rockford, Ill. 4'59 CPT  
Earl W. Harrison  
ST. PATRICK HIGH SCHOOL CAMERA CLUB, % Brother Henry Stephen, 5900 W. Belmont Ave., Chicago Ill. 1'59 CNP  
Margaret Corneely  
SARNIA MOVIE CLUB, % Lawrence William Abbott, 398 Palmerton St., Sarnia, Ont., Canada 4'59 M  
Lawrence William Abbott  
TIP-O-Texas CAMERA CLUB, Box 786, Harlingen, Texas, 4'59 CP  
Paul M. Peters  
UPPER MISSOURI CAMERA CLUB, Box 181, Williston, N. Dak. 4'59 CP  
Henry Bogenrief  
VAGABOND INSTITUTE OF PHOTOGRAPHY, % Hubert E. Hood, 591 Old Orchard Rd., Campbell, Calif. 4'59 M  
Hubert E. Hood  
VALLEY CAMERA CLUB, % H. R. McCune, 308 Colorado Ave., La Junta, Colo. 4'59 P  
Phil K. Hudspeth  
WAVERLY CAMERA CLUB, % John B. Bussard, 300 Morningside Dr., Waverly, Ohio 4'59 CP  
John B. Bussard  
WILLARD CAMERA CLUB, % Rex DeMeritt, 550 Forest Ave., Oak Park, Ill. 4'59 C  
Henry W. Barker  
YMCA CAMERA CLUB, % Wayne P. Smith, RR #2, Box 22D, Kokomo, Ind. 4'59 C  
M.C.  
Y.M.C.A. CAMERA CIRCLE, 325 Pitt St., Sydney, N.S.W., Australia 4'59 C  
M.C.



**Y'ALL COME!**  
to LOUISVILLE  
**P.S.A. CONVENTION**  
Oct. 6-10, 1959

## European Vacation

From page 26

Black and white processing is of high quality and inexpensive; however, color film should be processed in the U. S. as European color labs do not measure up to the ones in the States. We believe traveling on your own, rather than with a group on a regular tour, is best. Guided tours in each city are recommended, however.

American citizens (U. S.) visiting Holland, Germany (Western), France, Switzerland, and Italy need only a valid U. S. passport, a visa is not required. A smallpox vaccination is required for reentering the United States.

Although we traveled during the middle of the European tourist season, and made no advance reservations, we had no trouble finding hotel accommodations wherever we traveled.

## Kentucky Calling

From page 21

The Wilderness Road over which pioneers traveled, was blazed from Cumberland Gap, an exciting stop in the search for history, to Boonesborough, once chief bulwark of western defense along the road to empire, by Daniel Boone and his axmen. Along this route, log cabins, stockades, tomahawks, water mills, Kentucky rifles give a real-life atmosphere to the historic heritage of Kentucky.

A beloved song symbolizes this Commonwealth's most famous landmark, My Old Kentucky Home. This estate, Federal Hill, near Bardstown, has been popularly named "My Old Kentucky Home" because it was about this house that Stephen Collins Foster wrote his nostalgic song.

Construction was begun on the house in 1795 by Judge John Rowan, U. S. Senator of Kentucky and one of the great lawyers of the early western period. It was never occupied by any other family. Restoration has preserved and reproduced conditions and con-

tents including family relics and souvenirs as near as possible to the original atmosphere of 1852, when Stephen Foster was their guest, writing and singing the song for the first time.

Whenever a Kentuckian hears "My Old Kentucky Home," especially if far from home, he is apt to stand to honor the fair memories of bluegrass pastures, the stile, the footpath and the rolling hills. We in Kentucky believe that some of this warm affection for our state will rub off on those of you who explore its scenic resources in our Pre-Convention Excursion and Field Trip next fall.

Let us be your guides?

## Getting To Know You

Getting to know each other makes club meetings more fun. The Atwater Camera Club of Los Angeles, California, is using the following plan and it has been working well ever since it was started.

The idea is for each member to introduce himself by showing pictures of his occupation, family and hobbies, usually with a commentary on slides as he shows them. Each get-acquainted-sketch may last 5 minutes (no more). Generally there are two or three sketches per meeting. This is to cover all the membership during the year.

This club attracts a lot of strangers with just the common interest in taking pictures. Because of the wide variation in occupations, backgrounds, etc., various social schemes have been tried but this new plan, suggested above, works best. It promotes general sociability because eventually everyone knows the interests and hobbies of everyone else. Conversation is easier and more interesting. It gives the telephone or attendance chairman a chance to give her call (or note) a personal flavor to inquire about the new baby, etc.

When a member has helped even with just his brief personality sketch, it gives him the satisfaction of having helped with the program and that nice feeling of belonging and being welcome in a live organization.—Mabel V. Clark.

Bring a new member with you to  
Louisville PSA Convention  
October 6 to 10

## MEMBERSHIP APPLICATION FORM

Chairman, PSA Membership Committee,  
2005 Walnut St., Philadelphia 3, Penna.

Date .....

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions" of photographic interest as I have checked below.

### DIVISIONAL AFFILIATION:

|                   |     |   |     |                  |     |
|-------------------|-----|---|-----|------------------|-----|
| Color .....       | ( ) | Photo-Journalism ..   | ( ) | Stereo .....     | ( ) |
| Motion Picture .. | ( ) | Pictorial .....   | ( ) | Techniques ..... | ( ) |
| Nature .....      | ( ) | My choice of one free divisional affiliation is: (please print) ..... |     |                  |     |

Any dues remitted herewith are to be returned if my membership is not granted.

PLEASE  
PRINT  
OR TYPE

Name Mr. \_\_\_\_\_  
Mrs. \_\_\_\_\_  
Miss \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

SPONSOR: As a PSA Member in good standing, it is my pleasure to nominate the above for membership in the Photographic Society of America:

Sponsor: .....

Address: .....

DIVISIONAL AFFILIATION: Participation in the special activities of any one division of interest is included free in annual dues; participation in additional divisions is optional; the fee is \$1.25 each per year. Check as many as you wish.

ANNUAL DUES: Individual Memberships for residents of North America \$12; Family memberships (husband & wife) \$18 (inc. 2 divisions). Individual overseas memberships (no divisional affiliation included) \$6. Of the annual dues \$2.50 is for a one-year subscription to the official publications of the Society; subscriptions at \$5 per year are acceptable only from libraries, educational organizations and government agencies.

CLUBS: Dues are same as for individual Membership, \$12, including one division. We suggest that one person be permanently appointed as your Club Representative to PSA. The Journal and PSA mail can be addressed to the club in his care.

SPONSOR: One required; if you do not know a PSA Member who will sponsor you please write to the Membership Committee.



# Exhibitions & Competitions

## Monochrome and/or Color Prints

Note: M—monochrome prints, C—color prints. Entry fee is \$1.00 in each class unless otherwise specified.

## PSA Approved

These salons initially approved for Monochrome and/or Color Print portion only by Pictorial Division. See other listings on this page for approval of other sections.

(For listings and approval send data to Alfred W. Hecht, Hotel St. George, Clark and Henry Streets, Brooklyn 1, N. Y.)

**Buenos Aires (M,C)** No entry fee. Closes July 8. Exhibited in September. Data: Sr. Alberto T. A. Calzado, Secty., Foto Club Buenos Aires, Santa Fe 1924, Buenos Aires, Argentina.

**Minthead (M)** Closes July 8. Exhibited August 3-15. Data: Gordon S. Gaylord, "Crantock", Glebe-lands, Minehead, Somerset, England.

**Sydney (M)** Closes July 8. Exhibited August 8-19 at Town Hall. Data: A. R. Andrews, YMCA Camera Circle, 325 Pitt St., Sydney, Australia.

**Edinburgh (M)** Closes July 13. Exhibited August 12-25. Data: The Merchant Company Hall. Data: A. W. Miller, 57 Wardlaw Ave., Rutherglen, Glasgow, Scotland.

**Liege (M,C)** Closes July 5. Exhibited Aug. 29-Sept. 12 at Palais de Coronmeuse. Data: Andre J. Jean, 30 rue Regnier Poncelet, Liege, Belgium.

**Rosario (M)** Closes July 15. Exhibited August 12-25. Data: Pena Fotografica Rosarina, Casilla Correo No. 621, Rosario, Argentina.

**Johannesburg Contemporary (M)** Closes July 19. Exhibited July 27-August 8 in Johannesburg and Reef. Data: Mrs. B. Arden, Secty., P. O. Box 9412, Johannesburg, South Africa.

**Melbourne (Victorian) (M,C)** Closes July 23. Exhibited Melbourne Town Hall August 31-Sept. 9. Midura, Sept. 12-15; Geelong, Sept. 21-23. Data: Victorian Salon, c/o Royal Melbourne Technical College, 124 Latrobe St., Melbourne, Australia.

**Sacramento (M,C)** Closes July 24. Exhibited Sept. 2-13 at California State Fair. Data: North American Photographic Exhibit, PO Box 2036, Sacramento, Calif.

**Nanaimo (M,C)** Closes July 31. Exhibited Aug. 10-16. Data: Stanley C. Dakin, ARPS, P. O. Box 103, Nanaimo, British Columbia, Canada.

**Witwatersrand (M,C)** Closes July 31. Exhibited in September. Data: Witwatersrand Salon, P. O. Box 2285, Johannesburg, South Africa.

**Yolo County (M,C)** Fee \$2.00. Closes July 31. Exhibited at Yolo County Fair Aug. 13-16; University of California, Davis, Aug. 24; Crocker Art Gallery, Sacramento, Aug. 26-Sept. 9. Data: Warren Westgate, P. O. Box 492, Davis, California.

**Detroit (M,C)** Closes August 3. Exhibited Aug. 16-30. Data: Amos De Hosse, 16751 Bramell, Detroit 19, Michigan.

**Royal (M,C)** Closes August 7. Exhibited Sept. 19-October 24. Data: L. C. Hallett, Secty., Royal Photographic Society, 16 Princes Gate, London SW7, England.

**Penang (M)** Closes August 10. Exhibited Sept. 12-20 at Hin Co. Showrooms. Data: Ooi Thye Seng, Secty., 84 Church St., Penang, Malaya.

**Budapest (M,C)** No entry fee. Closes August 15. Exhibited Budapest Oct.-Nov.; Pecs, December. Data: Magyar Fotomuveszek Szovetsege, Postafio 166, Budapest 4, Hungary.

**Niteroi (M,C)** No entry fee. No entry form required. Closes August 15. Exhibited Oct. 20-31. Prints to: Sociedade Fluminense de Fotografia, Caixa Postal 118, Niteroi, Estado do Rio, Brazil.

## Notices

To be listed on this page, notices of exhibitions must be sent to the individuals noted under each heading. Notices of PSA Competitions and of Contests should be sent direct to the Journal, 28 Leonard, Stamford, Conn.

**Los Angeles County (M,C)** Closes August 26. Exhibited at Fair Sept. 18-Oct. 4. Data: Photography Dept., Los Angeles County Fair Assn., Pomona, California.

**Oregon State Fair (M,C)** Fee \$2.00. Closes Aug. 22. Exhibited Sept. 5-12. Data: A. L. Thompson, Director, Salon of Photography, Oregon State Fair, Salem, Oregon.

**Amsterdam (Focus) (M,C)** Closes August 31. Exhibited Oct. 17-Nov. 1 at Art Gallery of The Printers Assn. Data: International Focus Salon, Koninking Wilhelminalaan 16, Haarlem, Holland.

**Zaragoza (M)** Closes Sept. 1. Exhibited in October. Data: Secty., Sociedad Fotografica de Zaragoza, Plaza de Sas 7, Bajos, Zaragoza, Spain.

**PSA (M,C)** Fee \$2.00. Closes Sept. 5. Exhibited Oct. 6-10 at PSA National Convention, Kentucky Hotel, Louisville, Ky. Data: B. J. Campbell, 1904 Strathmoor Blvd., Louisville 5, Kentucky.

**Puyallup (M,C)** Closes Sept. 5. Exhibited Sept. 19-27 at Western Washington Fair. Data: Northwest International Exhibition, Western Washington Fair, Puyallup, Washington.

**Ghent (M, C)** Closes Sept. 6. Exhibited Oct. 25-Nov. 8. Data: Julien Tack, Nieuwland 37, Ghent, Belgium.

**Yakima (M,C)** Fee \$2.00. Closes September 10. Exhibited at Central Washington Fair Sept. 30-October 4. Data: Yakima Camera Club, P. O. Box 2013, Yakima, Washington.

**Albuquerque (M)** Closes September 12. Exhibited Sept. 26-Oct. 4. Data: Robert W. Hall, 1804 June St., NE, Albuquerque, New Mexico.

**Cavalcade (M,C)** Closes Sept. 15. Exhibited October 12-26 at Gates Gallery. Data: Thomas H. Power, 5045 Procter St., Fort Arthur, Texas.

**Helsinki (M)** Closes Sept. 15. Exhibited Oct. 24-31. Data: Pauli Oulasvirta, Lonnroinkatu 4 C 2, Helsinki, Finland.

**Bath (M)** Closes Sept. 19. Exhibited Oct. 7-24 at Victoria Art Gallery. Data: S. J. Woodman, 1A Bannerdown Road, Bathaston, Bath, Somerset, England.

**P.S.S.A. (M)** Closes September 18. Exhibited at P.S.S.A. 6th Photographic Congress, Vereeniging, October 10-24. Data: Salon Secty., P. O. Box 311, Vereeniging, South Africa.

**Fresno (M)** Closes Sept. 21. Exhibited Oct. 8-18. Data: Elmer Lew, APSA, ARPS, 1915 Tulare St., Fresno, California.

**Memphis (M,C)** Fee \$2.00. Closes Sept. 30. Exhibited Oct. 10-31 at Brooks Memorial Art Gallery. Data: Brooks Memorial Art Gallery, Overton Park, Memphis, Tenn.

**Shreveport (M)** Fee \$2.00. Closes Sept. 30. Exhibited Oct. 23-Nov. 1 at Louisiana State Fair. Data: Robert B. Dial, 3417 Sunset Drive, Shreveport, Louisiana.

**Arizona (M,C)** Fee \$2.00. Closes Oct. 7. Exhibited Oct. 31-Nov. 11 at Arizona State Fair. Data: Dept. "S", Photography, Arizona State Fair, Phoenix, Arizona.

**Mexico (M)** Fee \$2.00. Closes Oct. 8. Exhibited Nov. 12-26. Data: Club Fotografico de Mexico, Av. San Juan de Letran 80, Iser Pisco, Mexico 1, D. F., Mexico.

**Boston (M,C)** Fee \$2.00. Closes Oct. 10. Exhibited Nov. 1-8. Data: Henry I. Soron, 110 Paul Revere Road, Arlington 74, Mass.

**Hong Kong (M,C)** Closes October 11. Exhibited in Hong Kong Nov. 30-Dec. 5; Kowloon, Dec. 7-12. Data: Manly Chin, ARPS, Salon Chairman, Photographic Society of Hong Kong, 217A Prince's Bldg., Hong Kong.

**Chicago (M)** Fee \$2.00. Closes Oct. 17. Exhibited at Museum of Science & Industry, Chicago, Nov. 8-29. Data: Mary A. Root, Secty., 3314 Central Street, Evanston, Illinois.

**Cuba (M,C)** Fee \$2.00. Closes Nov. 14. Exhibited Dec. 1-31. Data: Club Fotografico de Cuba, O'Reilly 366, alto, Havana, Cuba.

**Cherbourg (M)** Closes Nov. 30. Exhibited Jan. 23-31, 1960. Data: M. Henri Erbs, 10 rue du Commerce, Cherbourg (Manche), France.

**Warrnambool (M,C)** Closes Dec. 19. Exhibited Jan. 10-22, 1960 at Art Gallery. Data: Salon Secty., Warrnambool Camera Club, 74 Liebig St., Warrnambool, Victoria, Australia.

## Other Salons

**Amparo (M,C)** Closes July 31. Exhibited Sept. 7-20. Data: Cine Foto Clube de Amparo, Caixa Postal 13, Amparo, Est. S. Paulo, Brazil.

**Johannesburg Youth (M)** (Limited to photographers under age of 30 years.) Closes July 31. Exhibited in Stellenbosch, Johannesburg, Pretoria, Cape Town, Grahamstown and Pietermaritzburg. Data: Salon Secty., 7 Latsky St., Stellenbosch, South Africa.

**Salon of the Oranges (M,C)** (Limited to photography of the fruit, the Orange, in all its aspects.) Entry fee 5 cents USA per print, no limit on number of prints permitted. Closes July 31. Exhibited Sept. 6-20. Data: Primer Salon Fotografico Internacional de la Naranja, Apartado 46, Buriaria, Spain.

**San Adrian de Besos (M,C)** Closes July 31. Exhibited Sept. 3-13. Data: Salon Secty., Agrupacion Fotografica San Juan Bautista, Apartado de Correos 18, San Adrian de Besos, (Barcelona), Spain.

**London (M,C)** Closes August 6. Exhibited Sept. 5-Oct. 3. Data: Salon Secty., London Salon of Photography, 26-27 Conduit St., New Bond St., London W1, England.

**Cuyahoga County (M,C)** Fee \$2.00. Closes Aug. 14. Exhibited Aug. 17-23 at Fair. Data: Mary Jane Matheson, 12317 McGowan Ave., Cleveland 35, Ohio.

**Trento (M)** (Limited to mountain photography) Closes Aug. 20. Exhibited Sept. 26-Oct. 12. Data: Societa Alpinisti Tridentini, P. O. Box 205, Trento, Italy.

**Dum-Dum (M,C)** Closes August 31. Exhibited Oct. 4-11. Data: Photographic Assn. of Dum-Dum, 467-40 Jessore Road, Calcutta 28, India.

**Moenchengladbach (M,C)** No entry fee. Closes Sept. 1. Exhibited Oct. 7-25. Data: Gunter Feiter, Secty., 21 Arminiusstrasse, Moenchengladbach, West Germany.

**Hongkong Students (M)** Fee 50 cents. (Limited to students only) Closes Sept. 7. Exhibited Oct. 5-10. University of Hongkong. Data: Mr. Ng. Shiu-Keen, The Photographic Society, University of Hongkong, Hongkong.

**Denmark Color Print (C)** Fee \$2.00. Eight prints permitted. Closes Oct. 1. Exhibited Nov. 29-Dec. 13 at Charlottelberg Art Gallery. Data: Aage Remfeldt, Havdrup, Denmark.

**SPECIAL ANNOUNCEMENT** — Illinois State Fair Salon. Approval of this Salon has been withdrawn by Pictorial Division. Circumstances beyond the control of the Salon Committee have made it impossible for the Salon to conform to PD Standards, causing the Salon Committee embarrassment. This action is at the request and knowledge of the Illinois State Fair Salon Committee who offer their apologies as does

Alfred W. Hecht, Dir. of Salon Practices, PD.

## Color Slides

(For listing and approval send data to Adolph Kohnert, West Main St., Amenia, N. Y.) Entry fee \$1, unless otherwise specified.

**Sydney** Aug. 8-19, deadline July 8. Forms: Mr. A. R. Andrews, 325 Pitt St., Sydney, Australia.

**Rosario** Aug. 12-25, deadline July 15. Forms: Dr. Leo Lencioni, Casilla de Correo 621, Rosario, Argentina.

**Pesaro** August—deadline July 31. Forms; Renato Benoffi, Ente Turismo Via Branca, 54—Pesaro, Italy.

**Beaver State** Sept. 5-12, deadline Aug. 2. Forms: M. Craig Carver, Oregon State Fair, P. O. Box 671, Salem, Oregon.

**Detroit** Aug. 16-30, deadline Aug. 3. Forms: Amos DeHosse, 16751 Bramell Ave., Detroit 19, Mich. 234 x 234 slides accepted.

**Yolo** Aug. 13-26, deadline Aug. 3. Forms: Warren Westgate, P. O. Box 492 Davis, Calif.

**North American** Sept. 9-13, deadline Aug. 6. Forms: Grant Duggins, Box 2036, Sacramento 9, Calif.

**Wisconsin State Fair** Aug. 20-30, deadline Aug. 12. Forms: James A. Schwalback, University of Wisconsin, Madison 6, Wisc.

**PSA** Oct. 6-10, deadline Sept. 5. Forms: B. J. Campbell, 1904 Strathmoor Blvd., Louisville 5, Ky. 234 x 234 up to 4 x 5 slides accepted.

**Luxembourg** Oct. 6-19, deadline Sept. 14. Forms: Rene Jentgen, 50 Rue Felix De Blochausen, Luxembourg, Grand-Duchy.

**Fresno** Oct. 8-18, deadline Sept. 19. Forms: H. S. Barsam, 4125 Ventura Ave., Fresno 2, Calif.

**Magic Empire** Oct. 19-20, deadline Sept. 26. Forms: Miss Ruth Canaday, APSA, Box 871, Tulsa, 2, Okla.

**Salt Lake City** Oct. 6-8, deadline Sept. 24. Forms: Miss Nelle Teter, P. O. Box 1473, Salt Lake City, Utah.

**Louisiana State Fair** Oct. 24-Nov. 1, deadline Sept. 30. Forms: Robert B. Dial, 3417 Sunset Drive, Shreveport, La.

**Chicago** Oct. 24-Nov. 1, deadline Oct. 5. Forms: Jerome J. Wielgus, 6253 N. Naper Ave., Chicago 31, Ill.

**Boston** Nov. 1-8, deadline Oct. 17. Forms: Miss Ruth Aronson, 153 Highland St., Roxbury, Mass. 234 x 234 slides accepted.

**Westchester** Nov. 16-20, deadline Oct. 21. Forms: Henry W. Wyman, 415 Madison Ave., New York 17, N. Y.

**Hong Kong** Nov. 30-Dec. 11, deadline Nov. 8. Forms: Manly Chin, ARPS, The Photographic Soc. of Hong Kong, 217 Prince's Bldg., Hong Kong, China.



## Exhibitions & Competitions

### Color Prints

**Detroit:** Aug. 16-30, deadline Aug. 3. Forms: Amos DeHosse, 16751 Bramell Ave., Detroit 19, Mich.

**PSA:** Oct. 6-10, deadline Sept. 5. Forms: B. J. Campbell, 1904 Strathmoor Blvd., Louisville 5, Ky. Entry fee \$2.00.

### Nature

(For listing and approval send data to H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.)

**Detroit:** Aug. 16-30, deadline Aug. 3. Prints and slides. Forms: Amos DeHosse, 16751 Bramell, Detroit 19, Mich.

**Merced:** Aug. 11-Sep. 13, deadline Aug. 6. Prints and slides. Forms: G. W. Robinson, PO Box 10, Merced, Calif.

**Pomona:** Sep. 18-Oct. 4, deadline Aug. 26. Prints and slides. Forms: Nature chairman, Los Angeles Co. Fair Assn., Pomona, Calif.

**PSA:** Oct. 6-10, deadline Sep. 5. Prints and slides. Forms: B. J. Campbell, 1904 Strathmoor Blvd., Louisville 5, Ky.

**Salt Lake City:** Oct. 6-8, deadline Sep. 24. Slides. Forms: Nelle Teter, PO Box 1473, Salt Lake City, Utah.

**Buffalo:** Oct. 27-Nov. 8, deadline Oct. 12. Prints and slides. Forms: Buffalo Science Museum, Buffalo 11, N. Y.

**Westchester:** November, deadline Oct. 21. Slides. Forms: Henry Wyman, 415 Madison Ave., New York 17, N. Y.

**Mississippi Valley:** Nov. 17-24, deadline Nov. 2. Slides. Forms: Jane Shaffer, 3466 Clemens Av., St. Louis 12, Mo.

### Stereo

(For listing send data to Lewis F. Miller, APSA, 8216 Morgan St., Chicago 20, Ill.)

**Sydney:** Closes July 8. 4 slides \$1. Forms: A. R. Andrews, YMCA Camera Circle, 325 Pitt Street, Sydney, Australia.

**Hollywood:** Closes July 17. 4 slides \$1.25. Forms: Duane M. Smith, 7866 Seville Ave., Huntington Park, Calif.

**Detroit:** Closes August 3. 4 slides \$1. Forms: Amos DeHosse, 16751 Bramell, Detroit 19, Michigan.

**Royal:** Closes August 7. 6 slides \$1, plus postage. Forms: The Royal Photographic Society, 16 Princes Gate, London SW7, England.

**PSA:** Closes Sept. 5. 4 slides \$1, plus postage. Forms: B. J. Campbell, 1904 Strathmoor Blvd., Louisville 5, Kentucky.

**Lighthouse:** Closes Sept. 23. 4 slides \$1.25. Forms: Dorothea Van Westrienen, 7139 Bennett Avenue, Chicago 49, Illinois.

## PSA Competitions

**International Club Print Competition**—Four classes, clubs may join at any time. Write for data to Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

**TD Traveling Exhibits**—Examples of uses of photography in all branches of the sciences. No closing date, shows are put on road as assembled, also used in Tops. Data: Art Hansen, Box 82, Parlin, N. J.

### Contests

**Gaines:** \$500 first prize B&W, \$600 color print of doggy subject. Closing date Sept. 11. Rules from Gaines Dog Research Center, 250 Park Ave., New York 17, N. Y.

**Bermuda:** 90 prizes total value \$2500 for b&w or color pix taken between April 1 and end of Sept. Categories: Life Studies, Activities or spot news, Scenics, Animal or wild life. Special monthly prizes for pictures with a historical theme, 500th anniversary. Prizes are cash and photo equipment. Bermuda daily, The Royal Gazette, Hamilton, is sponsor.

## Recorded Lectures

from page 9

of the Journal; consult your new PSA Directory pages 9 and 10; do make a contact with your local art center; if there are acknowledged photo experts fairly close by write them for help; and, use your Recorded Lectures Program Catalog of valuable educational lectures.

If you have misplaced this catalog, and it should be one of your most helpful "tools", you may obtain a new and complete one by writing your own local Area RLP Distributor. If you've lost this address, or if your club isn't one of the majority of PSA Clubs on the RLP Bandwagon of photographic improvement, just drop a postcard or letter to MRS. IRMA BOLT, Director of Distribution, PSA Recorded Lectures Program, Woodhull, Illinois.

## Shigeta East Again

Harry Shigeta has retired, it says here. In the first year of his retirement he guided a party of friends to the Orient with great success. Now he tackles it again. Scheduled to leave San Francisco Oct. 15, the party will spend three days in Hawaii where Fred Itagaki, APSA and his F:16 Camera-ists will be guides. Then three weeks in Japan with the PSJ as hosts and guides. Francis and Daisy Wu will be guides in Hong Kong and then on for three days in Bangkok. You can get the details by writing Harry K. Shigeta, Hon. FPSA, 1512 W. 126th St., Los Angeles 47, Calif.

Every Member Get A Member

## PSA Services Directory

(Corrected to May 15, 1959)

### PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2005 Walnut St., Phila. 3, Pa.)

#### Editors:

**PSA Journal**—Don Bennett, FPSA, 28 Leonard St., Stamford, Conn.

**Color Division Bulletin**—E. A. Tucker, 3625 Carter Ave., St. Louis 7, Mo.

**Motion Picture News Bulletin**—George Merz, APSA, FACL, 1443 Harrison St., Hollywood, Fla.

**Nature Shots**—(East) Elizabeth Kaston, 410 Blake Road, New Britain, Conn. (West) Katherine M. Feagans, 102 S. Summit Ave., Bremerton, Wash.

**P-J Bulletin**—Dick Harris, Box 118, Missoula, Mont.

**Pictorial Division Bulletin**—Conrad Falkiewicz, APSA, 23 Daisy Place, Tenafly, N. J.

**Stereogram**—Don Forrer, 31-60 33rd St., Long Island City 6, N. Y.

**PSAT**—Ira B. Current, FPSA, 26 Woodland Ave., Binghamton, N. Y.

**Camera Club Bulletin**—Russell Kriete, APSA, 3946 N. Lowell Ave., Chicago 41, Ill.

**TD Newsletter**—Arthur W. Hansen, P. O. Box 202, Parlin, N. J.

### Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

### Aids and Standards

**Color**—Adolph Kohnert, W. Main St., Amenia, N. Y.

**Nature**—H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.

**Pictorial**—Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

**Stereo**—John Paul Jensen, 8090 S. Merrill Ave., Chicago 17, Ill.

### Master Mailing List

**Color**—Miss Lillian Draycott, 447-A Washington Ave., Brooklyn 38, N. Y.

**Nature**—Mrs. E. H. Roper, 3523 Oakway Drive, Toledo 14, O.

**Pictorial**—North American Salons, Ken Willey, 701 Fifth St., Lyndhurst, N. J.

**Stereos**—Mrs. Rhyna Goldsmith, 21-20 78th St., Jackson Heights, L. I., N. Y.

**Stereo**—Miss Dorothy Otis, 1280 Chill Ave., Rochester 11, N. Y.

### Who's Who

**Color**—Mrs. Pearl Johnson, 661 Merton Rd., Detroit 3, Mich.

**Color Prints**—Harry Baltaxe, 91 Payson Ave., New York 34, N. Y.

**Nature**—Mrs. Augusta Dahlberg, 1121 W. 93 St., Chicago 20, Ill.

**Pictorial**—N. American, Ken Willey, 701 Fifth St., Lyndhurst, N. J.

**Stereo**—Mrs. Ruth Bauer, 3750 West St., Mariemont, Cincinnati 27, Ohio.

### Services to Individuals

#### PSA Services

**Chapters**—John Sherman, APSA, 503 Mobil Oil Bldg., Minneapolis, Minn.

**Travel**—Tom Firth, FPSA, Trappe, Md.

**Travel Aides**—John P. Montgomery, Jr., APSA, P. O. Box 7013, Orlando, Fla.

### Division Services

#### Color Division

**CD Membership Slide**—Rocky Nelson, 1516 Alameda Ave., Burbank, Calif.

**Exhibition Slide Sets and Travel Slide Sets**—East: Charles Jackson, 406 E. York Ave., Flint 5, Mich.; Central: Wm. A. Bacon, APSA, P. O. Box 15, Jackson, Miss.; West: Mrs. Marian Roberts, 5079 Aldama, Los Angeles 42, Calif.

**Hospital Project**—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

**Star Ratings**—Mrs. Eugenia D. Norgaard, 206 S. Lake St., Los Angeles 4, Calif.

**Star Ratings (Color Prints)**—Harry Baltaxe, 91 Payson Ave., New York 34, N. Y.

**Slide Circuits**—R. B. Horner, APSA, 2921 Casia, Boise, Idaho.

**International Slide Circuits**—Mrs. Arthur B. Hatcher, 125 Columbus Ave., Port Chester, N. Y.

**Slide Study Groups**—Mrs. Lenore Bliss Hayes, 718 N. Brainerd Ave., La Grange Park, Ill.

**Instruction Slide Sets**—See listing under Exhibition Slide Sets.

**Color Print Competition**—Miss Virginia Goldberg, APSA, 635 Jefferson Ave., Reading, Ohio.

**Color Print Circuits**—L. G. Young, 40 Madison Ave., Summit, N. J.

**Color Print Sets**—Paul C. Clough, 24 E. Eager St., Baltimore 2, Md.

**Hand Colored Print Circuit**—Mrs. Evelyn Curtis, 5320 Broadway, Oakland 18, Calif.

(Continued on following page)

# PSA Services Directory

(Continued from preceding page)

## INDIVIDUALS

### Division Services

#### Color Division

**International Slide Competition**—Robert H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, N. Y.

**Permanent Slide Collection**—George F. Johnson, FPSA, Forestry Bldg., State College, Pa.

**Library**—Hoyt L. Roush, APSA, Johnston Bldg., Charlotte 2, N. C.

**Travel Slide and Story Competition**—Tracy Wetherby, 116 Avenue L, Pittsburgh, Penna.

**Portrait Competition**—John Sherman, APSA, 503 Mobil Oil Bldg., Minneapolis 5, Minn.

**Emde Slide Sequence**—Mrs. Ina Lank, 1900 Mantle Ave., San Pedro, Calif.

**Photo Essay Workshop**—Jack L. Kenner, APSA, 5503 Holmes Run Pkwy., Alexandria, Va.

**Slide Evaluation Service**—Robert W. L. Potts, APSA, Agriculture Bldg., Embarcadero at Mission, San Francisco 5, Calif.

**Tape Recording Service**—Merle S. Ewell, FPSA, 1422 West 48th St., Los Angeles 62, Calif.

#### Motion Picture Division

**Annual Film Competition**—Charles J. Ross, APSA, 3350 Wilshire Blvd., Los Angeles 5, Calif.

**Film Library**—John J. Lloyd, 355 Colorado Pl., Long Beach 14, Calif.

**Book Library**—Ed Greer, 4916 Silver, Kansas City 6, Kansas.

**Film Analysis and Judging Service**—Ernest F. Humphrey, 1132 Hethfield Ave., Westfield, N. J.

**Tape Library**—Markley L. Pepper, 3620 Newton St., Denver 11, Colo.

**Technical Information**—Wm. Messner, APSA, 999 Garrison Ave., Teaneck, N. J.

#### Nature Division

**Instruction Slide Sets**—East: Norman E. Weber, Bowmanville, Pa. West: Bernard G. Purves, 1781 Hollyhill Lane, Glendora, Calif.

## CLUBS

### PSA Services

#### For Clubs

**Camera Clubs**—Fred W. Fix Jr., FPSA, 5956 Sheridan Rd., Chicago 40, Ill.

**Club Bulletin Advisory Service**—Henry W. Barker, FPSA, 392 Hope St., Glenbrook, Conn.

**National Lectures**—Drake Delaney, APSA, 50 Valley Road, Montclair, N. J.

**Recorded Lectures**—Chas. L. Martin, Rte. 3, Box 779, Excelsior, Minn.

**Tape**—R. B. Horner, APSA, 2921 Cassia, Boise, Idaho.

**International Exchange Exhibits**—East: Fred Reuter, 34 Sycamore Dr., New Middletown, O. Central: Wilson H. Shorey, APSA, 809 Putnam Bldg., Davenport, Iowa. West: Mrs. LaVert B. Hendricks, 2264—5th Ave., San Diego 1, Cal.

### Division Services

#### Color Division

**Veterans Hospital Slide-Getter Sets**—Miss Jean Edgumbe, 40 Frankland Road, Rochester 17, N. Y.

**Exhibition Slide Sets**—East: Frederic B. Shaw, APSA, 2410 Treatman Ave., Bronx 61, N. Y. Mid-West: Paul S. Gilleland, 7502 Nottingham Ave., St. Louis 19, Mo. West: Mrs. Claire Webster, 2 Hillcrest Court, Berkeley 5, Calif. (Incl. Canada, Alaska & Hawaii.)

**Slide Set Directory**—Miss Grace Custer, 3420 N. Meridian, Indianapolis, Ind.

**Color Slide Circuits**—J. Sheldon Lowery, Rte. 1, Box 135, Davis, Calif.

**Exhibition Slide Sets**—George Clemens, APSA, Route 4, McConnelville, Ohio.

**Print Sets**—George Brewster, 2236 N. Buchanan Ave., Arlington 7, Va.

**Librarian**—Albert E. Cooper, 5010 N. 36th St., Omaha 11, Neb.

**Hospital Project**—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

**Star Ratings**—Dr. Gordon B. White, APSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada.

**Print Competition**—F. W. Schmidt, Dept. of Medical Illustration, University of Texas Medical Branch, Galveston, Texas.

**Slide Competition**—Dr. B. J. Kaston, APSA, 410 Blake Road, New Britain, Conn.

**Slide Study Circuits**—Alford W. Cooper, APSA, P. O. Box 579, Worland, Wyo.

**Print Study Circuits**—Le Roi Russel, 343 Shasta, Prescott, Arizona.

**Technical Information Service**—Edward H. Bourne, APSA, 40 Woodside Drive, Penfield, N. Y.

**Commenting Service for Newer Workers**—Slides, George W. Robinson, P. O. Box 10, Merced, Calif. Prints, Cy Coleman, 6159 Dorothy St., Detroit 11, Mich.

**Permanent Slide Collection**—John E. Walsh, 41 Livingstone Ave., Beverly, Mass.

**Permanent Print Collection**—Dr. Grant W. Haist, APSA, 166 Valley Crest Road, Rochester 16, N. Y.

### Photo Journalism Division

**Journalism Circuits**—Larry Ankerson, 148-26 29th Ave., Flushing 54, N. Y.

**Critiques**—Lewis E. Massie, P. O. Box 745, Del Mar, Calif.

### Pictorial Division

**PD Information Desk**—Miss Shirley Stone, 8 E. Pearson St., Chicago 11, Illinois.

**American Portfolios**—Mrs. Barbara M. Sieger, APSA, 200 Braunsdorf Rd., Pearl River, N. Y.

**International Portfolios**—Ed Willis Barnett, APSA, 2323 Henrietta Rd., Birmingham 5, Ala.

**Canadian Portfolios**—Gino Maddalena, 1262 Place Royale, St. Martin, Laval Co., Que.

**Color Print Activities**—Miss Catherine Coursen, 223 Prospect St., E. Orange, N. J.

**Star Exhibitor Portfolios**—Dr. Robert M. Cochran, 452 Aquila Ct., Omaha 2, Neb.

**Portrait Portfolios**—Miss Dorothy Kluth, 2415 W. Birchwood Ave., Chicago 45, Illinois.

**National Club Slide Competition**—Smith MacMullin, APSA, 5540 Garth Ave., Los Angeles 56, Calif.

**Color Print Sets**—Paul C. Clough, 24 E. Eager St., Baltimore 2, Md.

**Pictorial Chicago Project**—Miss June Nelson, APSA, 5555 Sheridan Road, Chicago 40, Illinois.

**Judging Service**—Mrs. Pauline Bodle, 59 Spring Brook Road, Morristown, N. J.

**Photo Essay Workshop**—Jack L. Kenner, APSA, 5503 Holmes Run Pkwy., Alexandria, Va.

**Tape Recording Service**—Merle S. Ewell, FPSA, 1422 West 48th St., Los Angeles 62, Calif.

### Motion Picture Division

**Film Library**—John J. Lloyd, 355 Colorado Pl., Long Beach 14, Calif.

**Tape Library**—Markley L. Pepper, 3620 Newton St., Denver 11, Colo.

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**Instruction Slide Sets**—East: Norman E. Weber, Bowmanville, Pa. West: Bernard G. Purves, 1781 Hollyhill Lane, Glendora, Calif.

**Exhibition Slide Sets**—George Clemens, APSA, Route 4, McConnelville, Ohio.

**Print Sets**—George Brewster, 2236 N. Buchanan St., Arlington 7, Va.

**Librarian**—Albert E. Cooper, 5010 N. 36th St., Omaha 11, Neb.

**Hospital Project**—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

**Veterans Hospital Slide-Getter Sets**—Miss Jean Edgumbe, 40 Frankland Road, Rochester 17, N. Y.

**National Club Slide Competition**—Mrs. Irma Louise Rudd, APSA, 1602 S. Catalina, Redondo Beach, Calif.

**Portfolio Clubs**—Sten T. Anderson, FPSA, 3247 Q. St., Lincoln 3, Nebraska.

**Picture of the Month**—Miss Alicia Parry, 609 Sedgwick Dr., Syracuse 3, N. Y.

**Award of Merit (Star Ratings)**—Mrs. Leta M. Hand, APSA, 1927 Devonshire Ave., Lansing 10, Mich.

**Personalized Print Analysis**—Paul Yarrows, 17315 Fairfield Ave., Detroit 21, Mich.

**Salon Workshop**—John T. Caldwell, Jr., P. O. Box 4682, Fondren Sta., Jackson, Miss.

**Salon Labels** (Enclose 3c stamp)—Mrs. Lillian Ettinger, APSA, 1129 Waukegan Rd., Deerfield, Ill.

**PD Membership Information**—East: Mrs. Jane A. Heim, APSA, P. O. Box 7095, Orlando, Fla. West: Mrs. Elizabeth T. McMenemy, 1366 E. Mountain Dr., Santa Barbara, Calif.

**PD Service Awards**—J. M. Endres, FPSA, 1235 Circle Dr., Tallahassee, Fla.

### Stereo Division

**Newcomer's Committee**—Clair A. England, APSA, 1884 San Antonio Ave., Berkeley 7, Calif.

**Personalized Slide Analysis**—Fred Wiggins Jr., APSA, 438 Meacham Ave., Park Ridge, Ill.

**Individual Slide Competition**—Mrs. Elyga Wenger, 6525 Stafford Ave., Apt. E, Huntingdon Park, Calif.

**Slide Circuits**—Mrs. Pearl Johnson, 661 Merton Rd., Apt. 3, Detroit 13, Mich.

**Slides for Veterans**—Miss Marjorie Price, 434 W. 120th St., Apt. 6J, New York 27, N. Y.

**Slides for Handicapped Children**—Harry McGillicuddy, 116 Truesdale St., Rochester 13, N. Y.

**Star Ratings**—Miss Helen Brethauer, 4057 Masterson St., Oakland 19, Calif.

**SD Membership Information**—Miss Leona Hargrove, 619 N. Ridgewood, Wichita 6, Kans.

**SD Membership Slide**—John C. Stick, 1701 S. Bushnell Ave., So. Pasadena, Calif.

**Emde Slide Sequence**—Frederick Adams, 700 Bard Ave., Staten Island, N. Y.

**Subject Slide Sets**—Henry H. Erskine, 1282 Sherwood Rd., Highland Park, Ill.

**International Circuits**—Lee M. Klinefelter, 1800 La Salle Ave., Norfolk, Va.

### Techniques Division

**Photographic Information**—John R. Kane, R. D. No. 1, Chenango Forks, N. Y.

**Traveling Exhibits**—John F. Englert, APSA, 853 Washington Ave., Rochester, N. Y.

### Pictorial Division

**American Exhibits**—East: Frank S. Pallo, 343 State St., Rochester 4, N. Y. Central: Dr. C. F. Wadsworth, 608 Brown Bldg., Wichita, Kans. West: John Wippert, 12237 E. Kerrwood St., El Monte, Calif. Northwest: Al Deane, 5022—50th Ave., S.W., Seattle 16, Wash.

**Club Print Circuits**—Edmund V. Mayer, 20 Metropolitan Oval, New York 62, N. Y.

**Print Exchange List**—E. G. Rutherford, 1505 College Ave., Racine, Wis.

**Club Print Judging Service**—Don E. Haasch, 3005 Teton St., Boise, Idaho.

**International Club Print Competition**—Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

**Portfolio of Portfolios**—Mrs. Gretchen M. Wippert, APSA, 12237 E. Kerrwood St., El Monte, Calif.

**Salon Practices**—Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

**Salon Instruction Sets**—Ira S. Dole, 1322-10th Ave., Lewiston, Idaho.

**Color Print Activities**—Miss Catherine Coursen, 223 Prospect St., E. Orange, N. J.

### Stereo Division

**Club Services**—Rolland Jenkins, 47 Lupine Way, Stirling, N. J.

**National Club Stereo Competition**—Frederick Adams, 700 Bard Ave., Staten Island, N. Y.

**Club Slide Circuits**—Robert Somers, 1440 Trotwood Ave., Port Credit, Ontario.

**Local Programs**—Harold Johnson, 661 Merton Rd., Apt. 3, Detroit 13, Mich.

**Traveling Salon**—Paul S. Darnell, 411 S. Ridgewood Rd., S. Orange, N. J.

**Subject Slide Sets**—Henry H. Erskine, 1282 Sherwood Rd., Highland Park, Ill.

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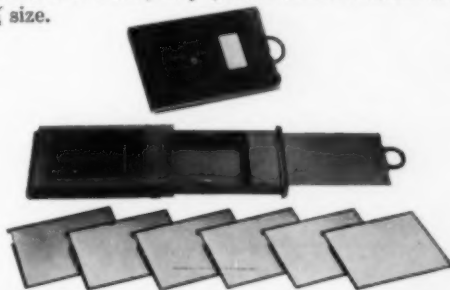
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